Advancing Contemporary Art and Artists **Master of Fine Arts** and Post-Baccaluareate Catalog 2001 2002 San Francisco Art 1 101



Graduate students at the San Francisco Art Institute enter a global network of artists.

The accomplished faculty is augmented by visiting artists of international renown including

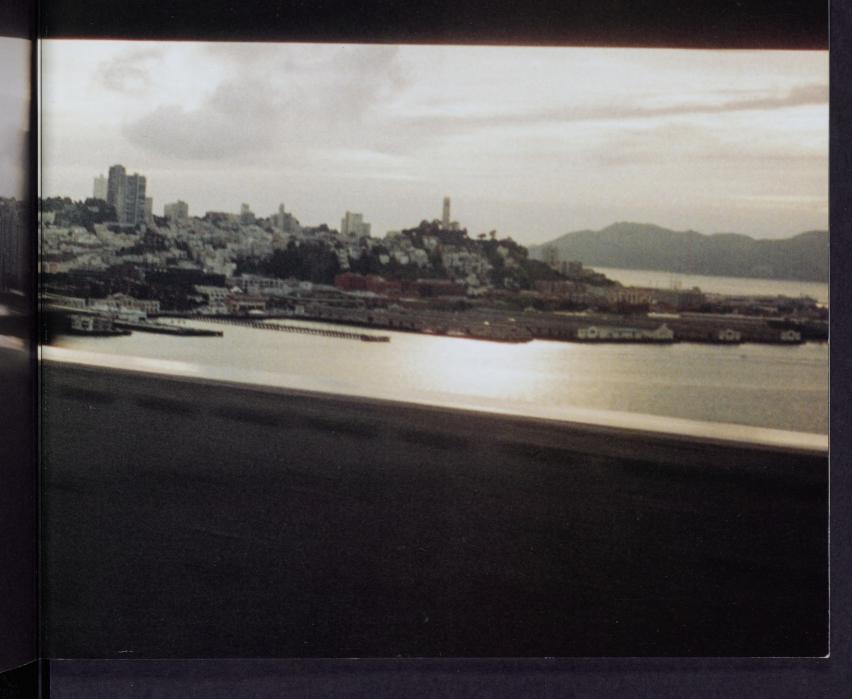
Polly Apfelbaum, Janine Antoni, Walter Hopps,

Lewis Hyde, Byron Kim, Elizabeth Murray,

Robert Rauschenberg, and Richard Wentworth.

The Art Institute is more than a school.

It's a place where artists of all levels come together to foster vision, imagination, determination, and the capacity for reinvention.



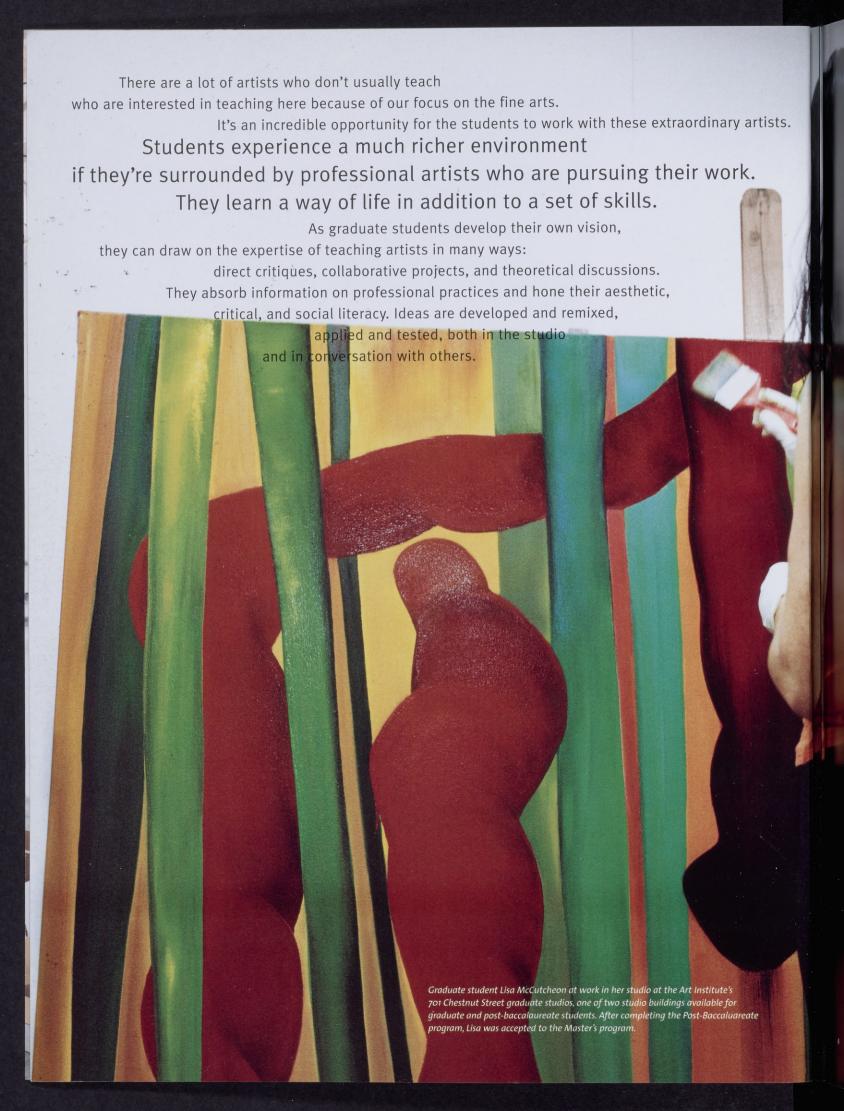






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President's Message

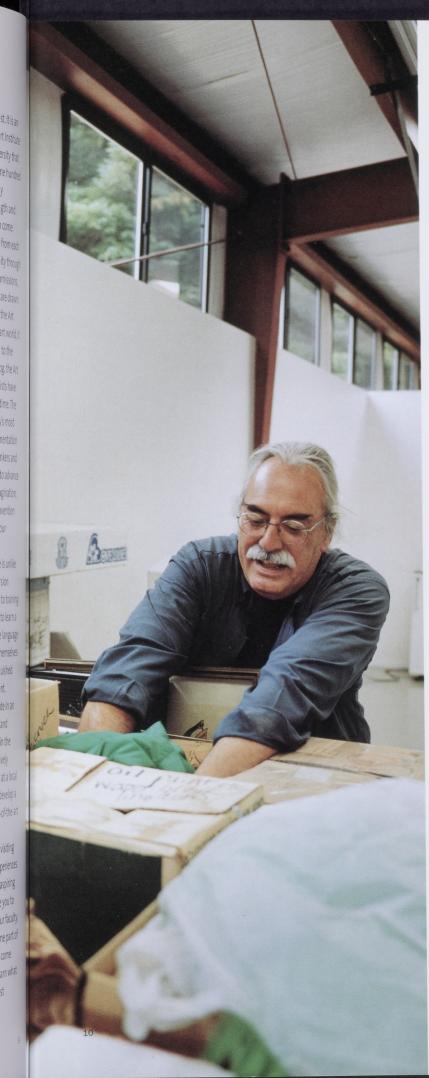
Advancing Contemporary Art and Artists

What an extraordinary time, and place, to be an artist. It is an especially exciting time to be at the San Francisco Art Institute and to be part of the artistic legacy and creative diversity that has distinguished the Art Institute throughout its one hundred and thirty year history. One of the Art Institute's truly remarkable characteristics continues to be the strength and breadth of the internationally renowned artists who come here—artists of all levels working together, learning from each other, and participating in the Art Institute community through degree programs, residencies, lectures, critiques, commissions, exhibitions, and other forms of engagement. Artists are drawn to the Art Institute from around the globe; however, the Art Institute is not only your portal to the international art world, it will also connect you, very directly, to the history and to the future of American art. As you will learn in this catalog, the Art Institute's faculty, alumni, visiting, and exhibiting artists have been, and continue to be, the leading artists of their time. The school has been at the center of many of this country's most notable art movements, and its dedication to experimentation and innovation has made it a magnet for creative thinkers and image-makers throughout its history. Our mission is to advance contemporary art and artists; to foster the vision, imagination, knowledge, skills, determination, and capacity for reinvention that are central to a successful life in the arts. This is our commitment and promise to you.

Small and intensive, the San Francisco Art Institute is unlike any other school in the country, offering total immersion education in fine art. Our program has been compared to training in a foreign language—there are many different ways to learn a language, but the best way is to be surrounded by the language and to live within its culture. Students here immerse themselves in the language of art within a community of distinguished artists that form a highly focused learning environment.

We will provide you with opportunities to participate in an array of inspiring classes developed to support you in and beyond the studio. Promoting the catalytic moments in the creation of art, our students engage in a vibrant and lively process. This may mean participating in an internship at a local arts organization, working with a renowned artist to develop a work for exhibition in one of our galleries, using state-of-the-art equipment to complete a computer-based project, or participating in an individual or group critique with a visiting scholar or art historian. These can be life-changing experiences.

If this resonates with you, if you are an artist or an aspiring artist interested in developing your own vision, I invite you to visit us on campus or on the web, hear the words of our faculty, and see the work of our students. I invite you to become part of the San Francisco Art Institute—a place where artists come together to exchange ideas, develop new work, and learn what it means to be artists and leaders in today's—and most importantly—tomorrow's world.



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Dean's Message

Fostering Successful Lives in the Arts

The studio experience is the core of the San Francisco Art Institute's philosophy. Whether you choose to study drawing or filmmaking, digital media or lithography, your time in the studio and the relationships you develop with faculty and fellow students will shape who you are as an artist and as a person. As artists become greater participants in all aspects of contemporary society, it is crucial that we provide you with the tools, technical skills, and self-confidence that will prepare you to participate fully in these vital new roles. The Art Institute is committed to providing you the best possible education by introducing you to international artists and ideas, by challenging you with a rigorous academic program, and by helping you to cope with the demands and expectations that you will face as an active community member and cultural contributor. Having been at the Art Institute for many years now—as a student, as printmaking faculty, and most recently as Dean—I can honestly say that this is one of the very best places to learn about art, artists, and art making.

Our curriculum supports your investigations through flexible scheduling, focused intensives, and a broad range of courses that serve as the catalyst for exploration, experimentation, and engagement. Designed to create exceptional experiences with artists from a wide variety of disciplines, cultural backgrounds, and areas of interest, our studio program is bolstered by a new liberal arts program that fosters your ability to think critically and to understand the relationship between contemporary art and culture. You will be challenged to develop an individual approach to your studio endeavors and you will be supported by stimulating one-on-one interactions with your faculty, fellow students, and the many visiting artists and lecturers that contribute to this vibrant community.

In order for an institution, especially a contemporary art institution, to remain relevant it must consistently assess and reinvigorate its programs. New initiatives such as integrated scheduling, a new art education track, and summer MFA program have been created to address the needs of our students and artists in today's world. A superior fine art education is expensive. We have developed innovative approaches to scholarships and financial aid that will help to make a commitment to the San Francisco Art Institute more affordable. Merit scholarship, scholarships awarded through our High School Partners and Community College Programs, and the prestigious Osher Scholars Program are just a few of the innovative forms of aid that provide much needed financial support.

Thousands of students have preceded you, and many have gone on to great achievement and notable careers. I would like to invite you to become part of our history, to develop your talents, and to realize personal success. It is the kind of success that is embodied in our faculty and alumni. Like an extended family, we are all connected to a unique place, an inspiring history, and a vibrant community of artists that reaches around the world.

Larry Thomas, Dean



SFAI's Engagement in the Community

The San Francisco Art Institute provides its students with a rigorous education and preparation for a life in the arts through an innovative, intensive studio environment; a vital liberal arts experience; and engagement with the world at large. As an integral part of this mission, the Art Institute has an ongoing commitment to creating relationships with prominent organizations in the Bay Area and beyond. This list reflects only a small portion of the dozens of galleries, museums, schools, and nonprofit art organizations with whom SFAI actively collaborates. For a complete listing and in-depth information, search our Affiliates database at www.sanfranciscoart.edu/database/Associates.asp.

Association of Independent Colleges of Art and Design (AICAD)

AICAD is a consortium of leading colleges of art and design. It operates programs that inform the public about art and design colleges across the country and in Canada.

Arts Organizations and Commercial Galleries

The Art Institute maintains valuable connections to galleries, screening rooms, museums, collectors, and art professionals in the nonprofit and commercial art worlds. The following organizations, and many others across the country, regularly feature the work of our faculty and alumni:

- The Ansel Adams Center/Friends of Photography, SF
- David Bernier Gallery, LA
- Braunstein-Quay Gallery, SF
- Catharine Clark Gallery, SF
- Deitch Projects, NY
- Drawing Center, NY
- The Exploratorium, SF
- The Fabric Workshop, Philadelphia
- The Fine Arts Museums of San Francisco, including the M. H. de Young Memorial Museum, the California Palace of the Legion of Honor, and the Achenbach Collection
- Gallery 16, SF
- Gallery Paule Anglim, SF
- GenArt SF
- Haines Gallery, SF
- Headlands Center for the Arts, Sausalito
- Toby C. Moss Gallery, LA
- New Langton Arts, SF
- The Oakland Museum of California
- Post Masters, NY
- The Project, NY
- Refusalon, SF
- Regan Projects, LA
- San Francisco Arts Commission
- San Francisco Camerawork
- San Francisco Cinematheque
- San Francisco International Art Exposition
- San Francisco Museum of Modern Art
- Brent Sikemma Gallery, NY
- Southern Exposure, SF
- Alan Stone Gallery, NY
- Susan Cummins Gallery, Mill Valley
- Track 16, LA
- White Columns, NY
- Whitney Museum of American Art, NY
- Yerba Buena Center for the Arts, SF
- David Zwirner Gallery, NY

Community College Partners

For more than twenty years the San Francisco Art Institute's Community College Scholarship program has been assisting talented transfer students from participating colleges to realize their dream of obtaining the best fine arts education available.

High School Partners

The San Francisco Art Institute High School Partnership Program fosters close relationships with a variety of public and private high school art programs, providing scholarship funds, advanced placement (AP) credit for studio and liberal arts courses, International Baccalaureate articulation, application fee waivers, and an Art Institute faculty exchange to member schools for workshops and classroom enrichment activities.

International Mobility Exchange

In addition to opportunities to study in the United States, the Art Institute has established exchange programs with several foreign schools in countries such as Canada, The Netherlands, Germany, France, England, Japan, Scotland, and the Czech Republic.

- Akademie voor Beeldende Kunst, Enschade, Holland
- Akadmie Vytvarnych Umeni, Prague, Czech Republic
- Bezalel Academy of Arts and Design, Jerusalem, Israel
- Chelsea College of Art and Design, London, England
- Ecole Nationale Superieure des Beaux-Arts, Paris, France
- Glasgow School of Art, Glasgow, Scotland
- StaalicheHochschule für Bildende Künstein, Frankfurt, Germany
- Osaka University of Art, Osaka, Japan
- Rietveld Academie, Amsterdam, Holland
- Valand School of Fine Arts, Göteborg, Sweden

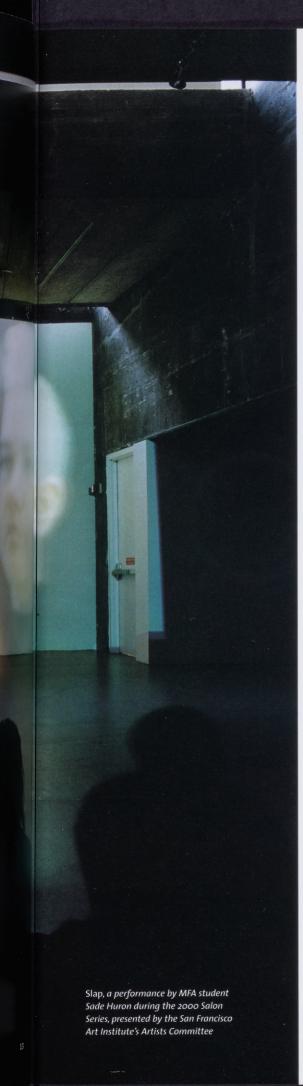
Other Partners

The breadth of programs at the San Francisco Art Institute is enhanced by collaborations and involvement with a variety of other partnerships around the world, including:

- The Art File Foundation, Belgium
- California Space Grant Program, San Diego, CA
- Oxford University, England
- PIXAR, Richmond, CA
- The San Francisco Unified School District

"I think one of the benefits of this school is the San Francisco art community. I'm involved with artists who are not connected to the Art Institute at all. I think that's important. There are so many galleries and so many people doing things all over the city."





Beyond the Studio: Public Programs

The San Francisco Art Institute has built a reputation for excellent public programs dating back to its founding. The programs are fully integrated into the school's academic and student services activities, providing invaluable opportunities for exchange among artists who participate in our programs and interact with our students.

SAN FRANCISCO ART INSTITUTE'S GALLERIES

Walter & McBean Galleries

The Walter & McBean Galleries, located on the Art Institute campus, show experimental work by contemporary living artists. The diverse programs include solo and group exhibitions, as well as projects and residencies by local, national, and international artists.

Diego Rivera Gallery

A student-directed, year-round showcase for exhibitions highlighting the work of current Art Institute students, the Diego Rivera Gallery is named for noted Mexican artist Diego Rivera. The gallery also features Rivera's mural *The Making of a Fresco Showing the Building of a City.*

Online Gallery

The San Francisco Art Institute's Online Gallery highlights artwork of faculty, visiting artists, alumni, and students.

LECTURES AND PUBLIC PROGRAMS

Lectures

The San Francisco Art Institute consistently puts together the Bay Area's best public lecture series in the visual arts, which Art Institute students may attend free of charge. Recent lecturers have included art historians Jan Hoet, Walter Hopps, and Lucy Lippard; curator Thelma Golden; installation artists Alfredo Jaar and Jason Rhoades; photographers Tina Barney, Sharon Lockhart, Vik Muñiz, and Shirin Neshat; painters Manuel Ocampo, Matthew Ritchie, and Shazia Sikander; French artists Malachi Farrell, Marie-Ange Guilleminot, Pierre Huyghe, and Philippe Parreno; and internationally renowned artist Robert Rauschenberg.

Salon Series

Each spring the San Francisco Art Institute's Artists' Committee organizes a Salon Series, which can take a variety of forms, from presentations to performances, lectures, or interviews.

Community Education

SFAI's Community Education Programs include a diverse range of classes for adults and teens, offered in the evenings and on weekends. Course offerings, which reflect the Art Institute's engagement with the local and international art world, provide opportunities to explore a subject or medium and to meet others who share common interests. Potential degree-seeking students can also explore the Art Institute environment through the Community Education Programs before committing to a degree or certificate program.

Artists' Registry

The Artists' Registry provides opportunities for students and alumni to exhibit and sell their work outside the campus. The registry is also a resource for curators, collectors, art consultants, and other visitors to the campus. In 2001 selections of artwork in the Artists' Registry may be viewed through the Online Gallery.

"On any given day there is an exhibition opening in one of the galleries, a film screening, or a lecture. There's always something new. There's always something going on."

Innovative Education

The Art Institute has always offered a large number of unique and innovative courses that reflect both the passions of individual instructors and the tenor of the times. The following courses, excerpted from the 2000–2001 class schedule, are examples of courses that convey the scope and flavor of current interests and investigations at the San Francisco Art Institute. For more information about courses presently being offered, view our current Schedule of Classes at www.sanfranciscoart.edu/database/publications.asp.

Multicultural Studies in Urban America

Oriented toward progressive community action, this course combines collaboration, reading, writing, research, theoretical plotting, and other art assignments that focus on the art, social situations, strategies, and survival methodologies of minority communities of urban North America.

Art and Phenomena at the Exploratorium

The Exploratorium has historically recognized the importance of mixing the insights and discoveries of artists with those of scientists to provide visitors with the experience of seeing nature from multiple viewpoints. This course is for students who have an interest in the intersection of art and science.

Landscape: Nevada Plus

The centerpiece of this course is a five-to six-day field trip into the basin and range country of Nevada, where the class will focus on a history of the state including examinations of the original inhabitants, emigrant remains, small mining communities, and the wilderness. This is an 'experience' course in which students continually take and critique photographs and pay attention to patience, composition, and eloquent light. Study and praxis may include precepts of the term *landscape* other than natural scenery, including anthropologic, domestic, social, and urban viewpoints.

Burning Man: From Temporary Autonomy to Virtual Community

What are the possibilities for a new relationship between artist and audience? For over a decade, the annual Burning Man arts festival, held in northern Nevada, has explored this question in the context of what Hakim Bey has described as 'a temporary autonomy zone,' building an ephemeral city ordered by art in the barren Black Rock Desert. This course involves students in all phases of the Burning Man festival, which will culminate in the development of the class's own collaborative website.

The Modernity of Camp—Practices of Style, Identity, and Visuality

This course examines the modern phenomenon of 'camp' from a number of critical perspectives—as a historical discourse, as a re-appropriative strategy, and as a distinctively 'queer' sensibility. Through readings of key works in nineteenth-century aestheticism, initial classes will explore the ways in which categories of taste, refinement, and artifice have been closely bound to articulations of sexual identity and deviance.

Our Beautiful, Sublime, Open, Interesting, and Abject Art

This seminar will investigate the basic categories of and our responses to contemporary art, focused on the topics of beauty, sublimity, and abjectness. We will look at the most important comprehensive accounts of contemporary art, including those of Arthur Danto, Jean-Francois Lyotard, and Theodor Adorno, alongside the major works and statements of artists who have had the greatest influence in rearticulating what is meant by a work of art, including Paul Celan, Mary Kelly, Barnett Newman, Charles Olson, Jackson Pollock, and Robert Smithson.

Urban Drifter—Art and Public Space

Through art, literature, and philosophy, this course examines the role of the individual within the late twentieth century metropolis. The focus of the seminar will be notions of urban drifting, psychogeography, and other seminal ideas articulated by the Situationists International group. In addition, time will be spent with related ideas in the writings of Walter Benjamin and Henri Lefebvre.

"There's nothing in New Genres that couldn't be considered art—that idea feels like ultimate freedom. The school feels like Candyland, a whole other world from reality, I'm so glad I have two years left to enjoy."

Art and Innovation

What is the creative capital of the artist? How does this compare with the work of scientists, medical researchers, and other innovators? What are the ways that the current discoveries and explorations within culture become the subject of art? Conversely, what ways do the innovations of artists influence the larger culture? This class will expose students to ideas and technologies emerging in the fileds of science, computer science, and medicine, including work at Xerox PARC, The Exploratorium, University of San Francisco Medical Center, and NASA Space Center.

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This course is a response to the recent international resurgence of activity in Super-8mm and regular-8mm filmmaking. The semester will be devoted to each student's original and substantial project culminating in a finished Super-8 release print or regular-8 film. Class members will also plan and produce the second SFAI 8mm Film Festival, to be held in early 2001 at the Yerba Buena Center for the Arts.



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The technical components of digital media—including the pixel, the Internet, and the algorithm—have either confirmed, transformed, or rejected categories that are central to traditional artistic production: originality and reproduction, cooperation, beauty, skill, form, and content. New media also challenge traditional notions of education, politics, and commerce. This course aims at introducing students to a philosophical investigation of these changes in the conception and practice of art, and exploring how these new forms of aesthetic experience might transform culture and society.

Home Movies/Film Diary as a Political Statement

Home movies are an honest and direct passage into one's private life. Diaries are our personal record of events, experiences, and observations recorded over time. In this course, students will create a kind of home movie—a film diary that will allow them to powerfully record their thoughts and feelings about our environment, politics, family, or other subject matter they choose.

Globalism, Communication, Performance

How do cultural production and consumption participate in global geopolitics and inequalities? How do media participate in and restructure transnational relations? How is identity constructed through diverse forms of narrative? This course addresses these questions by focusing on cultural production and power from a transnational perspective. The course also examines questions of resistance and how imagined communities are built around signs, commodities, performance, and media that provide insight into questions of place, nation, diaspora, and corporate spheres.

Painting's Other Dimension

What makes two-dimensional art different from other art forms? How does painting compress time into a moment that is both dynamic and still? This course will explore the dimension of time in painting, how it is seen, made, and expressed. Cultural and natural sequences, narratives, symbols, processes, systems, contrasts, tempos, places, and trajectories will be investigated in a series of self-designed projects that address the crosscurrents between presentation and representation.

Motion in Comparative Environments

Whether you study the visual works of Muybridge and Calder or the physical motion of Baryshnikov, movement of objects through space is a quintessential aspect of art. This is a project-oriented science course focusing on direct experience, experimentation, and personal discovery through the scientific method and inquiry. A proposal for students to participate in a reducedgravity flight will be submitted to NASA. A similar 1998 proposal, Research Project 33: Experiencing the Creative Process in a Microgravity Environment, united a team of four SFAI students with science faculty from The Exploratorium, where they participated in educational programs culminating in a flight in a KC-135 Turbojet.

History of Printmaking

This course undertakes the presentation and discussion of original works in the collection of the Achenbach Foundation for the Graphic Arts (at The Fine Arts Museums of San Francisco's California Palace of the Legion of Honor), from fifteenth-century prints to contemporary examples of experimental printmaking. Works of such major figures as Dürer, Rembrandt, Goya, Hokusai, Hiroshige, Toulouse-Lautrec, and Picasso are studied in depth.







A Legacy of Experimentation

For more than 130 years, the San Francisco Art Institute has built a reputation as one of the premier art colleges in the nation. The school has been the center of many of this country's most notable art movements, and claims many of our nation's most important artists as faculty and alumni.

Founded on the heels of the Gold Rush era, the school has always been a magnet for artists and educators pursuing experimentation and innovative art forms. During the 1930s, the residency of Diego Rivera prompted New York critics to proclaim the Art Institute (then known as the California School of Fine Arts) as being on the 'cutting edge' of modern art. The trend continued during the 1940s with the development of West Coast abstract expressionism by a remarkable group of painters that included Clyfford Still, Mark Rothko, Ad Reinhardt, Hassel Smith, and Frank Lobdell. In the same decade, the renowned photographer Ansel Adams founded the nation's first fine arts photography department at the school with faculty members Minor White, Imogen Cunningham, Dorothea Lange, Edward Weston, and Lisette Model.

In the 1950s and 1960s, the Art Institute was the center of the figurative, beat, and funk movements that included Richard Diebenkorn, David Park, Nathan Oliveira, Joan Brown, Jay DeFeo, Elmer Bischoff, Jess, Bruce Conner, and James Weeks. In the 1970s and 1980s, the San Francisco Art Institute was a leader in the development of conceptual art, new genres, film, and video work created by George Kuchar, Ernie Gehr, Tony Labat, John Roloff, Karen Finley, David Ireland, Paul Kos, and many more.

The San Francisco Art Institute continues to nurture future generations of young artists who will become the visionaries of the future. In 1995, the Art Institute founded the Center for Digital Media, the nation's first state-of-the-art computer center dedicated exclusively to artistic explorations and the development of new media. The Center, along with other programs at the Art Institute, encourages art making that reflects a broad spectrum of forms, philosophies, and aesthetic approaches, and fosters critical thinking and creative development through an ongoing and intensive critique process.

San Francisco Art Institute students, alumni, and faculty have figured in many artistic achievements in the nineteenth- and twentieth-centuries. The following are some of their most notable achievements.

1880

Eadweard Muybridge presents his study of horses in motion the first public motion picture exhibition ever—at the San Francisco Art Association.*

1900

Eadweard Muybridge climbs to the top of the school's highest tower to make a three-hundred-sixty-degree panoramic photograph of the city of San Francisco using the latest technology—a camera that rotated in a circle.

1906

Arthur Matthews creates numerous inspirational murals throughout San Francisco for new buildings being constructed after the 1906 earthquake and fires that destroyed much of the city.

1915

Artwork created by students and alumni from the Mark Hopkins Institute of Art* wins gold and silver medals in the Panama-Pacific International Exhibition. **Bernard Maybeck**, a Trustee of the school, designed the Palace of Fine Arts, the exhibition's main pavilion.

1916

Ansel Adams takes his first photographs of Half Dome in Yosemite National Park. Adams later founds the nation's first fine art photography department at the California School of Fine Arts* in 1945.

1917

Gottardo Piazzoni, a noted muralist who studied and taught at the California School of Fine Arts* becomes known as the 'dean of California painters.'

1927

Gutzon Borglum, who studied at the California School of Fine Arts* from 1885-88, begins carving Mount Rushmore.

1930s

Future faculty member **Dorothea Lange** captures the desperation of The Great Depression through her now historic photographs.

1931

Famed Mexican artist **Diego Rivera** comes to the Art Institute to create *The Making of a Fresco Showing the Building of a City.* Today the large mural is featured in the school's Diego Rivera Gallery.

1936-1958

Alumna **Louise Dahl Wolfe** becomes the preeminent fashion photographer in the United States, photographing primarily for Harper's *Bazaar*.

1940-1943

Alumnus and noted photography teacher **John Collier** (who taught from 1958 to 1992) photographs for the Farm Security Administration.

1947

Noted filmmaker $Sydney\ Peterson$ teaches the first film course at the school. The class produces the film $The\ Cage$.

1949

The school hosts the Western Roundtable on Modern Art. Participants include **Marcel Duchamp**, **Frank Lloyd Wright**, and **Gregory Bateson**. The original wire recordings are still housed in the school's archives.

1952

Minor White, who began teaching in 1946, publishes the first issue of *APERTURE* Magazine. White continued teaching until 1954.

1955

In October 1955, **Fred Martin** exhibits *Crate Sculptures* at the Six Gallery in San Francisco. During the exhibition **Allen Ginsberg** reads *Howl* publicly for the first time.

1966

San Francisco Art Institute's gallery exhibits a *Rock and Roll Poster* show.

1969

Alumna **Jay DeFeo**'s painting *The Rose* is installed in the school's McMillan Conference Room. Noted filmmaker and alumnus **Bruce Conner** films the painting being removed from DeFeo's apartment on Fillmore Street, and creates his film *The White Rose*. The painting remained at the school until it was acquired by the Whitney Museum of American Art in 1995.

1970

Annie Liebovitz, who studied painting at SFAI, begins photographing for *Rolling Stone* Magazine while still a student. Leibovitz officially becomes the *Rolling Stone* Chief Photographer in 1973.

1980

The school establishes a performance/video department, the first such program in the country.

1990

The work of noted alumna **Karen Finley**, along with the work of artists Tim Miller, John Fleck, and Holly Hughes, sparks national debate after a grant recommended by the Visual Arts panel of the National Endowment for the Arts was vetoed by then-NEA Chair John Fronmayer in June of 1990.

1994

Noted alumni **Wally Hedrick** and **Jerry Garcia** host a holiday exhibition and sale of their work to benefit the school. The Studio 13 Jazz Band plays and Garcia sits in.

199!

The school creates the Center for Digital Media, the nation's first fine art-based computer resource center.

1996

SFAI graduate student **David Sherman**'s films are featured in the New York Film Festival and in the 1997 Whitney Biennial.

The school celebrates its 125th anniversary with a yearlong celebration.

1997

Ten of the seventy-seven artists featured in the 1997 Whitney Biennial are alumni of the San Francisco Art Institute. Faculty member **Doug Hall** wins the Rome Prize awarded by the American Academy in Rome. Faculty member **Reagan Louie** is awarded a Fulbright Scholarship to develop a history of photography in China.

1998

Students from the San Francisco Art Institute join students from many of this country's leading science schools to participate in NASA's Zero-Gravity Student Flight Opportunity. Part of an undergraduate science class, the students spent two-weeks at the Johnson Space Center in Houston, Texas, and conducted motion experiments in a zero-gravity environment on NASA's KC-135 Turbojet.

1999

Art Institute alumnus **Michael Light** publishes *Full Moon* (Alfred A. Knopf, 1999), a spectacular large-format photography book that he developed after years of research at the Apollo Mission archive at NASA. An exhibition of these photographs (shot by NASA astronauts, and digitally scanned and printed by Light) traveled throughout the world.

Paul DeMarinis, faculty; Hanneline G. Rogeberg, alumna; and Ken Lum, visiting artist, are awarded Guggenheim Fellowships.

Alumni **Jason Rhoades** and **Paul McCarthy** participate in the Venice Biennale.

2000

Alumni **Sharon Lockhart, Katherine Sherwood**, and **Paul Pfeiffer** participated in the Whitney Biennial. **Pfeiffer** is also named the first recipient of the Bucksbaum Award.

2000

San Francisco Art Institute students, along with students from the Instituto Superior de Arte in Cuba, are invited to present performance work in conjunction with the Seventh Biennial of Havana.

*Later known as the San Francisco Art Institute
For more history, visit: www.sanfranciscoart.edu/history.htm

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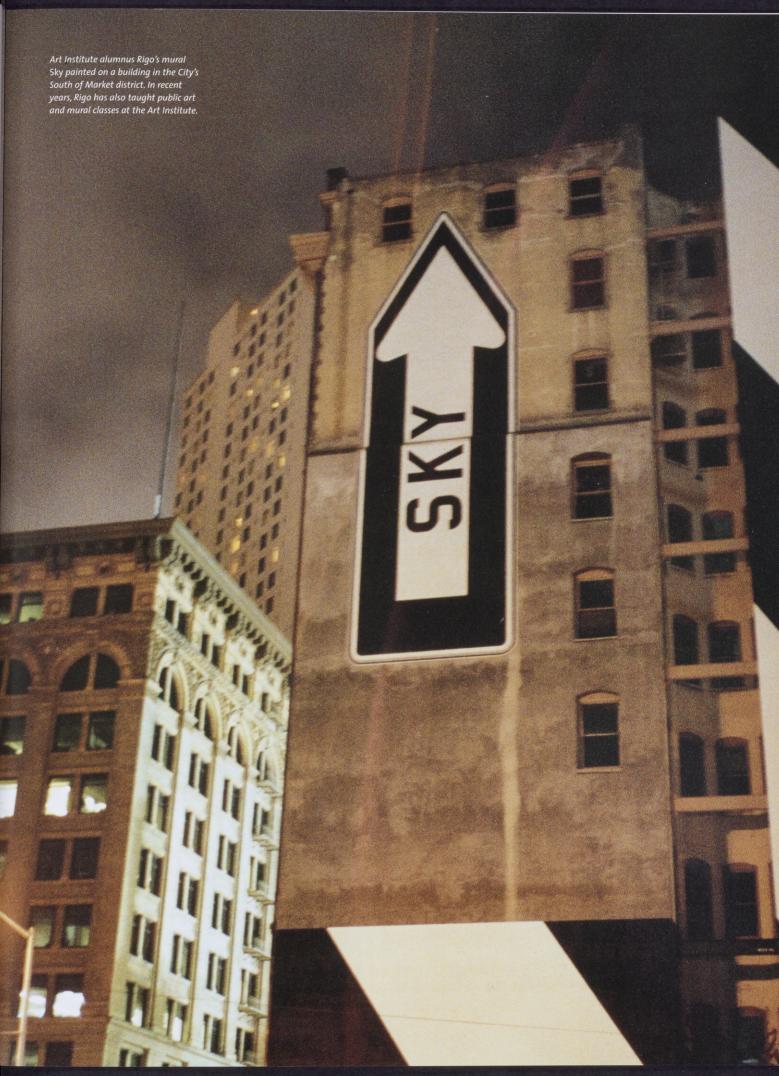
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SFAI Website: www.sfai.edu

The San Francisco Art Institute's website at www.sfai.edu is a complete resource for current and potential students, alumni, faculty, and members of the Bay Area community interested in accessing program information; as well as, art enthusiasts around the world seeking to gain an in-depth understanding of the life of this unique artistic community. The site echoes the Art Institute's central position in the contemporary art world and is positioned as a portal through which visitors may access information about SFAI's educational and public programs and requirements for attendance, as well as links to hundreds of artand Art Institute—related sites. All of the information contained within this catalog may be explored in greater depth by visiting this website.

Highlights of the site include the following:

- An online gallery of faculty, alumni, and student art
- Profiles of resident and guest faculty, visiting artists, and selected students and alumni

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- A full calendar of exhibitions, programs, and events taking place at the Art Institute or associated with SFAI programs or people
- Current news items and press releases
- Background information on the many organizations affiliated with the Art Institute including many who cosponsor student scholarships
- An extensive archive of SFAI publications
- An e-newsletter that provides a weekly email notice about the people, activities, and developments at the Art Institute

To subscribe to the enewsletter, visit: www.sanfranciscoart.edu/database/web_NL_subscribe1.asp.



Visit SFAI

Spending time in our studios, talking to our students and faculty, and exploring our facilities are some of the best ways to decide if the San Francisco Art Institute is right for you. The Office of Admissions offers daily noontime tours of the campus as well as several full-day open houses throughout the year. Call us anytime to arrange a visit, 1.800.345.7324, or email us at admissions@sfai.edu.

Among the city's landmarks, the San Francisco Art Institute was originally inspired by a medieval Italian hill town. The 'old' building has an enclosed, protected atmosphere, while the 'new' building opens onto a series of courtyards and rooftops, providing vistas that artists, from Henri Matisse to present-day masters, have claimed cast a magical spell.

For more information about visiting SFAI and links to Bay Area resources for planning your visit, log on to: www.sanfranciscoart.edu/database/visit.asp.

"I love this school. I came to San Francisco about four years ago from the East Coast, and when I asked about art schools, everyone told me this was the best. The truth is I walked in and I was immediately blown away. The school is such a beautiful place—I wanted to live here! But that's not the reason that I stayed. It was the amazing energy of the students and faculty."

Directions to SFAI San Francisco Art Institute

800 Chestnut Street (between Leavenworth and Jones Streets) San Francisco, CA 94133 Phone: 1.800.345.7324 or 415.771.7020 E-mail: sfaiinfo@sfai.edu.

From the East Bay

Main access to San Francisco from the east is Highway 80 to the Bay Bridge. Cross the bridge and take the Fremont Street exit. Turn right onto Howard Street to the Embarcadero. Turn left onto the Embarcadero and continue until Bay Street. Turn left onto Bay Street. Take a left onto Columbus and move immediately into the right-hand lane. Veer right at Tower Records onto Jones Street. The Art Institute is situated one block up Jones Street, on the corner of Chestnut Street.

From the Peninsula

Take Highway 101 north and follow signs leading to the Golden Gate Bridge. Take the Van Ness Avenue exit and proceed north to Union Street. Turn right onto Union and proceed four blocks to Leavenworth. Go four blocks to Chestnut Street. Turn right onto Chestnut Street. Turn right onto Chestnut. SFAI is half a block down Chestnut Street on the left-hand side.

Public Transportation

The San Francisco Art Institute is located in the heart of the city's North Beach neighborhood. The most direct MUNI bus line is the #30

Stockton, which runs along Columbus Avenue and intersects with BART and many major bus and subway lines throughout the city. There is a bus stop at the intersection of Columbus Avenue and Chestnut Street. The main entrance is a short one-block walk up Chestnut. Visitors can also make their way to the Art Institute via the Embarcadero Trolley, which connects to BART at the Embarcadero Station. The trolley station is located at Market and Main Streets. Take the trolley to the corner of Beach and Jones Streets. Walk five blocks up Jones Street, turn left onto Chestnut, and go to the main entrance of the Art Institute, located in the middle of the block. For more information, please call MUNI at 415.673.6864.

From Marin County

Take Hwy 101 south to the Golden Gate Bridge. Take the Lombard Street exit and continue on Lombard past Van Ness Avenue to Hyde Street (approximately two miles) and turn left onto Hyde. Take the next right onto Chestnut Street. SFAI is one block down Chestnut, on the left-hand side of the street.

Parking

The San Francisco Art Institute is located in a residential neighborhood. Parking is available on all of the streets immediately surrounding the school.



Student Services

Beginning with orientation, the Student Services Office seeks to enrich students' experiences outside the classroom and studio by providing opportunities for leadership development, community awareness, self-understanding, and mutual respect; as well as programs and services designed to foster students' intellectual, social, and emotional well-being as students and as artists. Services offered include:

Housing Guide and Assistance

Learning provides

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Art Institute students have the best of both worlds-independent, real-life experience living off-campus in the city, as well as the Art Institute as the hub of their creative and social life, as the generator of energy, as the place where they gather with seven hundred fellow students. The campus is not only where students attend classes; most students arrive in the morning and stay all day and into the evening. The Art Institute is open twenty-four hours a day. At any time of the day or night, students might be involved in discussions, working in their studios, or just enjoying one another's company. It takes time, planning, and perseverance to find offcampus housing in the Bay Area that meets your individual needs. For students who are new to the Bay Area and would like to secure housing immediately, limited dormitory facilities are available at Mills College in Oakland. The Student Services Office publishes a guide to locating housing in the Bay Area, and provides advice and assistance to students in their housing search.

For a comprehensive picture of the Bay Area's range of lifestyles and housing opportunities, request a *Housing Guide* from the Student Service Office. The *Housing Guide* may also be viewed online at www. sanfranciscoart.edu/database/community.asp.

On-Campus Personal Counseling

Counselors meet with students individually or in groups to address concerns students may have about their adjustment to college or city life, academic problems, relationship issues, or difficulties related to art making. Counselors can also provide referrals to off-campus resources.

Health Insurance

All students must carry insurance. The Art Institute offers a plan that students must purchase unless otherwise covered.

Mobility Programs

The option for undergraduate students to study at another art school in the United States or abroad as an exchange student is available through the Mobility Programs. Assistance with applications for other opportunities such as the New York Studio Program and the Skowheagan and Yale University summer residencies is also available.

Student Activities Program

The Student Activities Program at the San Francisco Art Institute is designed to facilitate personal and professional connections to peers, instructors, institutions, and the

greater 'art world' through a wide range of community-building, educational, and recreational events, that include:

- New-student orientation, designed to facilitate the transition to SFAI, covering topics such as scholarship, studio safety, and financial management.
- Regular events as well as periodic breakfasts, lunches, barbecues, and receptions for the whole campus or for specific constituencies. Receptions for Diego Rivera Gallery exhibitions are held every Tuesday evening.
- Occasions to view the work of fellow artists, including Meet the Faculty slide presentations and weekly artist talks in the Diego Rivera Gallery.
- Off-campus excursions, such as a free bike ride across the Golden Gate Bridge to attend open studios at the internationally renowned Headlands Center for the Arts.

Student Government

Students also have the opportunity to apply their unique abilities as artists and to develop their capacity for leadership through participation in student associations and community service (both inside and outside of the Art Institute), including:

- Student Union, which meets weekly to discuss student concerns—like environmental issues, curriculum matters, and faculty-student relations.
- Student groups, such as Latino Students,
 Black Students/Students of African
 Descent, and Moving Image Salon.
- The Programming and Events Board, which plans regular social and cultural events for students—like coffeehouses, open mics, and movie nights.
- The Communications and Publications
 Board, which provides forums for students
 to publish or otherwise distribute their
 work and ideas—through 'zines, displays,
 and catalogs.
- Women's Caucus for Art, The Art Institute's own student chapter of this national organization dedicated to promoting and discussing issues related to women in the arts. Often, the Art Institute chapter collaborates on conferences and events with the Northern California chapter.

Career Center

The Career Center has many useful resources on art careers, as well as computers to connect you to the Internet, and offers a broad range of services to help students and alumni with their career needs.

Highlights include:

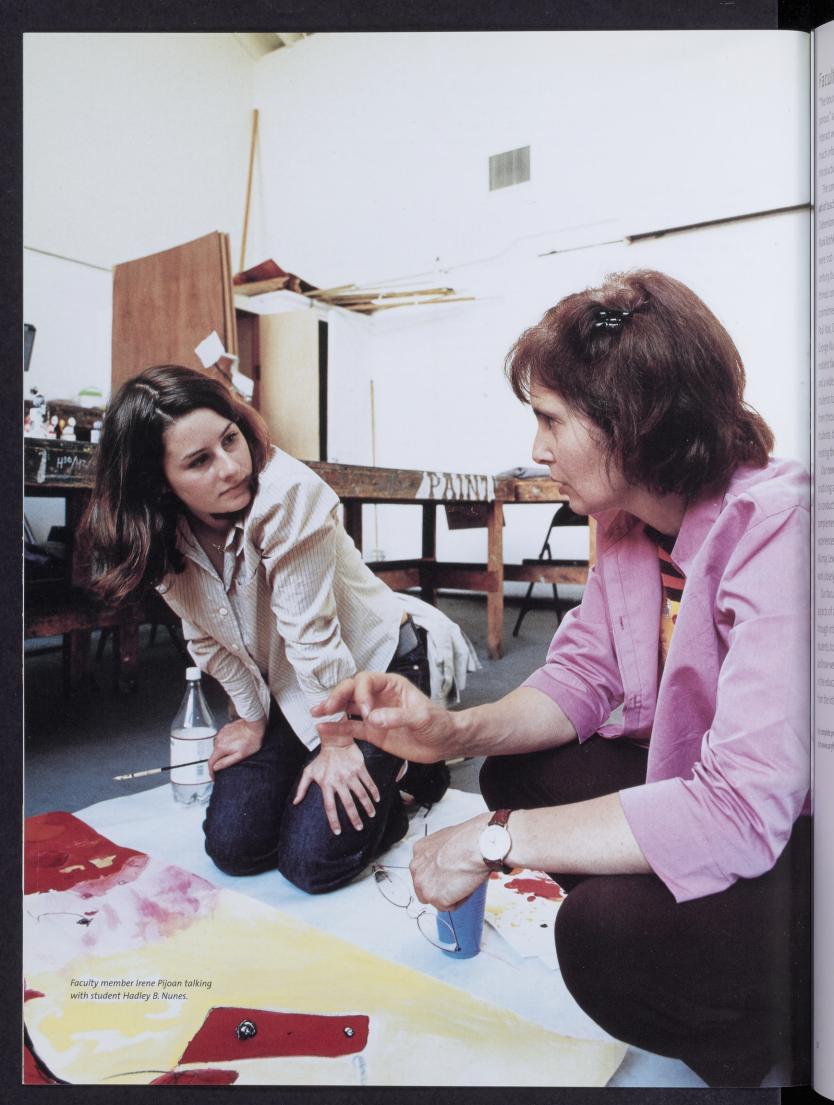
Career Services: The Career Center maintains part-time job listings, extensive

listings of full-time jobs, and extensive resources for independent job searches. Assistance in developing and refining job-search skills (like interviewing and networking) and materials (such as a resume, cover letter, portfolio, and artist's statement) is also provided.

- Schmidt Professional Artists
Development Program Seminars and
Brown Bag Career Series: Weekly
seminars are offered on campus that
concentrate on practical career-related
issues and information, and help students
learn about the professional art world.
The speakers are experts from the art
community who, in addition to presenting
useful information, are wonderful
contacts for future internships and jobs.

The Schmidt Professional Artists Development Program: provides students with in-depth exposure to professional practices for the working artist. Seminars on approaching galleries, alternative spaces, and clients; developing effective resumes and cover letters; planning the transition after graduation; exploring teaching opportunities— traditional and nontraditional; researching and applying for graduate study; and self-assessment and timemanagement skills offered each year draw on the resources and knowledge of a wide range of professional artists, curators, art dealers, and art educators. Brown Bag Career Series: Features distinguished speakers who address students and answer questions on a variety of topics, such as artist-inresidency programs, professional development, pricing and selling your work, what is an art consultant? what do curators look for?, documenting your work, applying for the Fulbright, and approaching galleries and alternative spaces.

- Internships: The best way to test a career idea before committing to it is to try it out in an internship. The Career Center maintains listings of internship opportunities for students and works closely with the instructors of internship classes to help students locate and apply for internships.
- Money Matters: The SFAI Financial Aid
 Office is your first point of contact for
 assistance, but there are several resources
 in the Career Center to help students
 identify funding sources for scholarships,
 grants, and fellowships to support
 their studies.



Faculty

"The boundary between school and the art world is extremely porous," says Dean Larry Thomas. "It's important for students to interact with the realities of the art profession. We give them as much information as we can about those realities and the best introduction to the professional world."

The commitment of San Francisco Art Institute faculty to the art of teaching goes back to Ansel Adams, Dorothea Lange, Richard Diebenkorn, Joan Brown, Elmer Bischoff, David Park, Clyfford Still, Mark Rothko, Robert Motherwell, Jay DeFeo, and Bruce Conner. They were not only some of the greatest artists of the twentieth century, but great teachers and remarkable human beings who thrived on the Art Institute's sense of community. Today, that commitment continues with resident faculty such as Linda Connor. Paul Kos, Carlos Villa, Henry Wessel, Doug Hall, Pegan Brooke. George Kuchar, Irene Pijoan, John Roloff, and many others. Our resident faculty offers an impressive array of skills and experience and a wide range of teaching styles, but are united in encouraging students to establish a disciplined way of working that will carry them through the challenges of a professional career. They help students tap into their own motivations and guide them in creating their own practice.

Our new integrated schedule allows the Art Institute to invite practicing artists from across the country and around the world to conduct intensive, workshop-like classes. These intensives complement the semester long schedule and expand student experiences. Artists such as Fred Wilson, Monika Treut, Elizabeth Murray, Lewis Hyde, Byron Kim, Janine Antoni, and many others work closely with students at all levels.

Our faculty members combine the conceptual and technical aspects of art making and provide a conduit for the students, through interactions with other faculty members, visitors, and students, to develop their own way of working. Intuition, instinct, and how we work together as a group also play an important role in the educational process. The essence of this institution arises from the interaction of all of these forces.

For complete profiles of SFAI faculty members, visit www.sanfranciscoart.edu/database/people.asp.

Master of Fine Arts and Post-Baccalaureate Faculty

Steve Anker

Richard Berger

Bill Berkson

Timothy Berry

Pegan Brooke

Ann Chamberlain

Linda Connor

Dewey Crumpler

Jack Fulton

Ernie Gehr

AP Gorny

Sharon Grace

Doug Hall

Pat Klein

Gordon Kluge Paul Kos

r aui Mus

George Kuchar

Tony Labat

Janis Crystal Lipzin

Reagan Louie

Bruce McGaw

Jeremy Morgan

Suzanne Olmsted

Irene Pijoan

Melissa Porkorny

Brett Reichman

John Roloff

Sam Tchakalian

Mark van Proyen

Carlos Villa

Henry Wessel

Al Wong

Pegan Brooke,

Graduate Director

Frances McCormack,

MFA Exhibition
Coordinator

"My teachers have been very open. I feel that even after graduation I'll be able to call my teachers and ask for advice or help in furthering my career."



Visiting Artists

Visiting artists play a significant role in the educational environment of the San Francisco Art Institute. With a primary commitment to supporting the artists and ideas that shape the contemporary art world, the Art Institute's programs are designed to foster international dialogue and exchanges. Throughout our 130-year history leading figures ranging from Ansel Adams, Eadweard Muybridge, Henri Matisse, and Marcel Duchamp to Polly Apfelbaum, Dorit Cypis, Don Ed Hardy, Paul McCarthy, Elizabeth Murray, Robert Rauschenberg, Monika Treut, and Fred Wilson have visited the campus to teach, exhibit, and lecture. These exciting artists engage both our student body and the community at large.

The Visiting Artist Series, a required element of the MFA program, is designed to supplement advanced education by giving graduate students exposure and access, on a weekly basis, to artists, scholars, and others working in a wide variety of disciplines. This program gives the entire graduate student body a common interdisciplinary foundation and elevates and energizes the level of dialogue in all graduate courses and in informal discussions among students. The students further benefit from the discussion period after lectures when they can ask questions of the speakers. This series takes place on campus as well as in galleries, alternative spaces, studios, and museums to further expose students to a diverse range of artists and art. Students also have opportunities to meet with visiting artists for individual critiques and small-group discussions.

Recent visiting artists include:

Christine Clinckx artist from Belgium Carl De Keyzer artist from Belgium Wim Delvoye artist from Belgium Marie Dern Visiting faculty Honore ∂'O artist from Belgium Jan Fabre artist from Belgium Jan Hoet art historian from Belgium Pierre Huyghe French artist Ann-Veronica Janssens artist from Belgium artist from Korea Mark Luyten artist from Belgium Philippe Parreno French artist Anne Mie van Kerckhoven artist from Belgium Angel Vergara

artist from Belgium

Recent visiting faculty: Dominic Angerame

(Spring Intensive)

Janine Antoni

Avana Baltrip

Ray Beldner Michael Bishop Julie Blankenship Debra Bloomfield Charles Boone Leon Borensztein Richard Camire Dorit Cypis Judy Dater Sandra Davis Marie Dern Jesse Drew Amy Ellingson Lukas Felzmann Harrell Fletcher Nigel French Lance Fung Nareida Garcia-Ferraz Diebenkorn Fello (Spring 2000) Shelia Ghidini (Graduate Lecturer) Ken Goldberg Guillermo Gomez-Pena (Spring Intensive) Melissa Gwyn Keith Hale Tim Harvey Nicole Hickman Todd Hido Charles Hobson Lewis Hyde (Spring Intensive) Ned Kahn (Graduate Lecturer) Muffy Kibbey Byron Kim (Spring Intensive) Young Kim Lewis Klahr Werner Klotz Naomi Kremer Dan McCleary (Graduate Lecturer) Anne McGuire Caitlin Mitchell-Dayton Sharon Morris (Spring Intensive) Christin Nelson Ted Orland Sabina Ott Cary Pepper Mariella Pol Nigel Poor Brett Reichman Rigo 00 Jon Rubin Robert Schaller Laetitia Sonami Patricia Steenland Yvette Torell Monika Truet (Spring Intensive) Mary Tsiongas Monica Van Den Dool Richard Wentworth 1871 Fellow (Fall 2001) Fred Wilson

Hans Winkler

"I'm always surprised and impressed by the caliber of the lecturers that we have here. We get some heavy hitters, people like Robert Rauschenberg! When that happened I thought, 'Wow, he's coming here, to my school, to talk with us.'"





The MFA Program

Through participation in a community of artists who share a common vocabulary for description, analysis, and criticism, the San Francisco Art Institute's Master of Fine Arts (MFA)program challenges students to broaden and advance the conceptual, historical, and practical knowledge needed to sustain a contemporary studio, surpass and transform previous work and ideas, and break through to something truly new. The program crosses the boundaries of various disciplines in a conscious manner when relevant to student work and ideas. Interaction among students working in different media is common. Studio courses with distinguished resident studio faculty and notable visiting artists provide access to the skills and information needed to develop a personalized conceptual foundation and an independent body of work.

Students may enroll in the MFA Program in the following areas of study: filmmaking, new genres, painting, photography, printmaking, and sculpture.

The MFA Program is offered in two distinctly different formats designed to meet the needs of specific students. The distinctive features of each are detailed below.

Full-Time MFA Program

Structured within a semester format, the full-time MFA program is designed for artists who desire the intense commitment demanded of full-time study. Comprised of coursework equaling 60 semester credits, participants study fulltime with San Francisco Art Institute resident and guest faculty for four semesters of sixteen weeks each over a period of two years.

Curricular Requirements

Seminar......3 units

Sem	e	ste	er	1
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& Catalog*...
Total

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Graduate Tutorial	3	units
Art History, Theory and		
Criticism	3	units
Interdisciplinary Studio Semir	nar3	units
General Elective	3	units
General Elective Visiting Artist Series*	0	units
Total	15	units
Semester 2		
Studio Critique Seminar	3	units
Graduate Tutorial	3	units
Art History, Theory and		
Criticism	3	units
Two General Electives	6	units
Visiting Artist Series*		
Intermediate Review	0	units
Total		units
Semester 3		
Studio Critique Seminar	3	units
Graduate Tutorial	3	units
Art History, Theory and		
Criticism	3	units
Internship/Teaching		
Assistantship Program	3	units
General Elective*	3	units
	15	
Semester 4		
Studio Critique Seminar	3	units
Graduate Tutorial		
Internship/Teaching		diffee
Assisitantship Program	3	units
Two General Elctives	6	unite
Final Review, Exhibition	0	arrite
Tillal Neview, Exhibition		

.0 units

*General electives include studio courses; interdisciplinary seminars; seminars in art history, theory, and criticism; additional internships/teaching assistantships; and the history of a student's area of study (if such a course has not been completed as an undergraduate). All students must fulfill the BFA art history requirement in the major prior to or concurrent with their enrollment in the MFA program and demonstrate knowledge of Westernart history equivalent to the BFA courses AH40A and AH40B. No student will be allowed to complete the MFA program without fulfillment of these undergraduate prerequisites.



Summer MFA Program

Departing from the semester format, the Summer MFA program is designed for midcareer artists, teachers, and other art professionals who currently have an active studio practice and must study within a time frame that accommodates their employment or academic year schedule. Comprised of coursework equaling 60 semester credits and featuring a flexible schedule that permits participants to study with San Francisco Art Institute resident and guest faculty for four or eight weeks each summer over four to eight summers, the Summer MFA logistics are more complex than those of the full-time program.

Summer MFA Academic Calendar

Session I: mid-June-mid-July Session II: mid-July-mid-August

Students may enroll for one or two four-week sessions each summer and complete the major portion of their work during intensive summer periods of individually focused studio practice. Community-based directed-study classes with artists in the students' own communities continue the program through the rest of the academic year. In winter and early summer, weekend reviews are held in San Francisco. The winter review takes place during the weekend before the Martin Luther King Day holiday, and the summer review takes place between Session I and II, usually in early July. A final thesis review and exhibition in San Francisco is held following the completion of the final summer.

Graduate Studio Facilities

The MFA and PB programs provide personal studio space for a modest rental fee in two San Francisco locations—at 731 Market Street and at 701 Chestnut Street. Each has its advantages: the Market Street studios are in the vicinity of the San Francisco Museum of Modern Art, Yerba Buena Center for the Arts, and prominent museums and galleries; while the Chestnut Street studios are located within two blocks of the main SFAI campus. Both spaces offer twenty-four-hour access and are lively, stimulating, communal environments, where it is not uncommon to find students of all disciplines enjoying each others' company and holding impromptu discussions late into the night. Studio spaces are allocated according to need and availability. In addition, students have access to extensive facilities and equipment on the main campus. Summer MFA students are expected to locate personal studio space in their home community for work undertaken during the fall and spring directed-study semesters.

MFA Exhibition and Catalog

At the completion of the MFA program, students are required to participate in the MFA Final Review and Exhibition. The weeklong group exhibition, organized by faculty member Frances McCormack, takes place off campus at Fort Mason's Herbst Pavilion and is accompanied by a printed catalog. Time-based and digital work, as well as multiple JPEG images, are featured on the Art Institute's website.

Summer MFA Curricular Requirements

Review	1.5 units
Total	15 units
SUMMER 2	
Session I	
Graduate Critique Semir	nar3 units
Elective	3 units
Summer Review	0.5 unit
Session II	
Graduate Art History, Th	neory
& Criticism	
Elective	3 units
all	
Directed Study/Winter F	Review1 unit
Spring/Summer	
Directed Study/Summe	
Review	1.5 unit
Total	15 units

SUMMER 3	
Session I	
Intermediate Review0	units
Graduate Critique Seminar3	
Elective3	units
Summer Review0.5	unit
Session II	
Teaching Assistantship3	units
Elective3	units
Fall	
Directed Study/Winter Review1	unit
Spring/Summer	
Directed Study/Summer	
Review1.5	units
Total 15	units

SUMMER 4
Session I
Graduate Critique Seminar3 units
Elective3 units
Summer Review0.5 unit
Session II
TA/Internship or Elective3 units
Elective3 units
Fall
Directed Study/Winter Review1 unit
Spring/Summer
Directed Study/Summer
Review1.5 units
Total 15 units
Final Povious & Exhibition Ounits

Final Review & Exhibition... 0 units

The Post-Baccalaureate Program

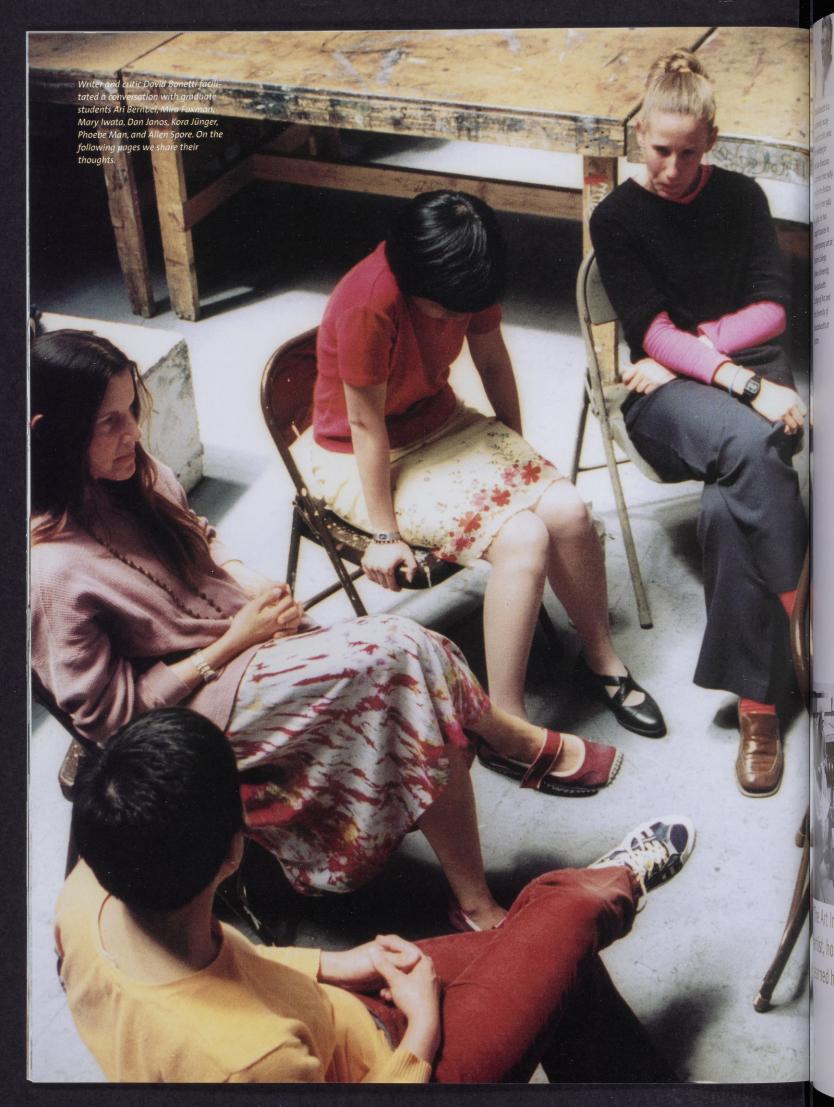
The Post-Baccalaureate Program is designed to address the needs of a range of students. While primarily directed toward students who have not earned a BFA from a professional fine arts school, the program is a good choice for students who want to prepare for advanced-level work, such as students with a degree in another area who have substantial studio experience, or students with a degree in art who wish to pursue graduate work in a different media.

The studio curriculum combines the tutorial aspect of the MFA program with the formal course work of an advanced undergraduate program. Students supplement their studio work with one art history class and a Post-Baccalaureate Critique seminar each semester. Thirty units are required to complete the program. Students may enroll in the Post-Baccalaureate Program in the following areas of study: filmmaking, new genres, painting, photography, printmaking and sculpture.

Note: Completion of the Program does not guarantee admission to the MFA Program. However, Post-Baccalaureate students who apply to the Art Institute's MFA Program are given special consideration, applying late in the second semester with actual work and an in person interview with SFAI faculty.

Post-Baccalaureate Curricular Requirements

Semester 1 Post-Baccalaureate Seminar . Graduate Tutorial	3 units	Semester 2 Post-Baccalaureate Seminar . Graduate Tutorial	3 units 3 units 6 units
Total	15 units	Total	15 units





David Bonetti is a nationally recognized art critic who has written for the San Francisco Examiner since 1989 and for the Boston Phoenix from 1984 to 1989. He has taught courses in contemporary art at Boston College, Brown University, Massachusetts College of Art, and the University of Massachusetts at Boston.

Film

New Genres

Painting

Photography

Printmaking

Sculpture

Art History, Theory and Criticism

Areas of Study

MFA and Post-Baccalaureate students are expected to push their work into new areas of inquiry and to challenge their ideas and opinions as their work evolves. The programs provide opportunities for interaction among students working in different media and encourage students to bridge the boundaries of various disciplines, to experiment, to explore and to research a wide variety of possibilities. The programs are also designed to meet the most challenging demands of the student who wishes to study a single discipline in depth.

Students in the MFA program may pursue degrees in Film, New Genres, Painting, Photography, Printmaking and Sculpture.

"All of the members of the Art Institute's studio faculty are working artists. They have vast knowledge and experience, as well as diverse skills in art making and in the business of maintaining a career that they share with our students in order to give them the tools necessary to sustain a life in the arts."

—Pegan Brooke, Graduate Program Director

"I came to the San Francisco Art Institute because I wanted a challenge. The fact that it is small attracted me immediately. I wanted a curriculum that was structured, yet open. Here you have a chance to build your own community. You can choose who to work with here, whether or not they are in your department."





"The Art Institute has shown me what it means to be a professional artist, how to deal with art dealers, how to have a show. I have learned how to be a successful artist."



Faculty

Steve Anker Ernie Gehr George Kuchar Janis Crystal Lipzin Al Wong

Each year our regular faculty is augmented by a diverse range of visiting artists who teach intensive and semester-long classes.

Film

The film program at the San Francisco Art Institute offers an opportunity to use film to express personal, poetic visions in much the same way that a painter uses oils. Film students create experimental films that are strictly fine arts projects, unrelated to commercial filmmaking. They are trained to think creatively; theoretical issues and the history of experimental film are thoroughly discussed. The film studios are fully equipped to produce films with the ultimate emphasis on doing and making, on seeing projects through from inception to completion.

The faculty supports a broad range of work. Training and guidance in just about every area of filmmaking are available to students within the overall framework of experimentation, including conceptual animation, abstraction, artistic documentary, and narrative forms.

"Our program stresses a tradition of filmmaking and film appreciation that goes back to the 1920s. Marcel Duchamp, Man Ray, Hans Richter, and Maya Deren were some of the early practitioners of this tradition of cinema which, over the years, has taken off in a myriad of different directions."

— Ernie Gehr, Faculty









"My professors and the visiting faculty have exposed me to a world I would not have known if I didn't come to the Art Institute. This exposure has led to work and relationships beyond school. Last year I took a class with Gregory Gavin, and a year later he asked me to be his assistant. Steve Anker, who is involved with San Francisco Cinematheque, is steeped in the history of experimental film. His eye, his experiences, and his feedback have been invaluable to me."

"There's a lot going on in the San Francisco film community, a lot of people doing really interesting work in basement venues—like Artist Television Access, San Francisco Cinematheque, The Casting Couch. There are amazing film festivals here—the San Francisco International Film Festival, the Gay and Lesbian Film Festival, The Jewish Film Festival, Cine Action. You can find someone who shares your ideas and an audience that is interested in almost any form of expression."



"Art for me is about critical thinking. After I graduate, I can use my creativity and critical thinking skills in any job I get. Before I came here, there were a number of things I thought I might do, but after two years, I know I want to be an artist."

"What's great about the New Genres department is that I can try different things, like video. Since the focus of the department is on content, it isn't so important if the work is video, performance, or something else. This freedom also fosters a curiosity to learn—if I want to use a new medium to express an idea, I find someone to teach me."

New Genres

The New Genres department features a curriculum that resists formulation and is heterodox to conventional media. Students are encouraged to question and to work outside of the more traditional practices of painting and sculpture. SFAI's interest is not in teaching a craft, but in questioning the complex processes by which meaning is constructed.

"If questions aren't asked in art schools, away from the conservative heat of the art market, where then? If the political responsibility of a culturally reflexive 'why' is not taught along with a knowledge of the history of how artists have made meaning, then we are doomed to be oppressed by our traditions, rather than informed by them."

—Joseph Kosuth, Artist

Faculty

Sharon Grace Doug Hall Paul Kos Tony Labat

Each year our regular faculty is augmented by a diverse range of visiting artists who teach intensive and semester-long classes.





"There was a point when I was really struggling with my painting, and I took a class called Living, Breathing, Painting. You paint every day for two-weeks, for a minimum of eight hours a day. That class made me continue to make art. Pat Klein was so open and helpful. She didn't have an attitude that she was the teacher and I was the student. She treated me like we were on the same level."









"I'm an oil painter. My father and grandfather were both painters, so I grew up with figurative painting all around me. When I came here I was really struggling with it, and suddenly I just broke out of it. One day in class I said, 'I really hate this painting,' and I asked other students to paint on it. It was such a lift for me. I've never gone back to figurative painting. I've been painting abstract work since that day."

Faculty

Pegan Brooke
Dewey Crumpler
Pat Klein
Bruce McGaw
Jeremy Morgan
Irene Pijoan
Brett Reichman
Sam Tchakalian
Mark van Proyen
Carlos Villa

Each year our regular faculty is augmented by a diverse range of visiting artists who teach intensive and semester-long classes.

Painting

Unlike some painting departments that embrace an "official" style and revolve around the work of one or two established teachers, the Art Institute's Painting program has over a dozen full- and parttime faculty, each with a prominent career and highly original style. Passionately committed to their own visions, they nevertheless share the belief that an educational institution should open the door to a multiplicity of serious viewpoints—a fact attested to by the constant stream of distinguished visiting artists who are invited to add even greater depth to the program.

The faculty share other basic attitudes as well; for instance a belief that painting requires a certain rigor. The visual artist must learn how to "see." Seeing is not something straightforward and simple that can be learned overnight. Rather, it develops gradually through perseverance in a challenging and supportive environment. Students begin to see when they start to appreciate that, consciously, everything in the work "communicates unconsciously." The totality of elements—the ensemble—is the ultimate symbol, rather than any single element. Ensemble has as its nature the task of carrying the deepest meaning. Therefore, students must take responsibility for everything they place on the canvas. To do any less would be to compromise the integrity of the art form. The faculty expect no less of themselves. They welcome students who are ready to embrace painting as a serious and rewarding pursuit.

Photography

The Photography program balances the teaching of craft, history, and contemporary forms with the critical examination of conventional forms of art making. The faculty encourages students to investigate the uncertain and creative ground between what is known and what is being discovered—a ground fertile to new ideas and yet open to inspiration from past visual history.

The curriculum is designed to give students the technical training and aesthetic awareness to develop a strong individual expression as an artist. The faculty represents a broad range of interests and aesthetics; there is no "house style" that students are asked to imitate. Course offerings often reflect the individual passions and concerns of the instructors.

Photography graduates have taken many paths after leaving creatively has been the legacy of their education at SFAI.



Faculty

Ann Cha

Linda Connoi

Jack Fulton

Reagan Louie

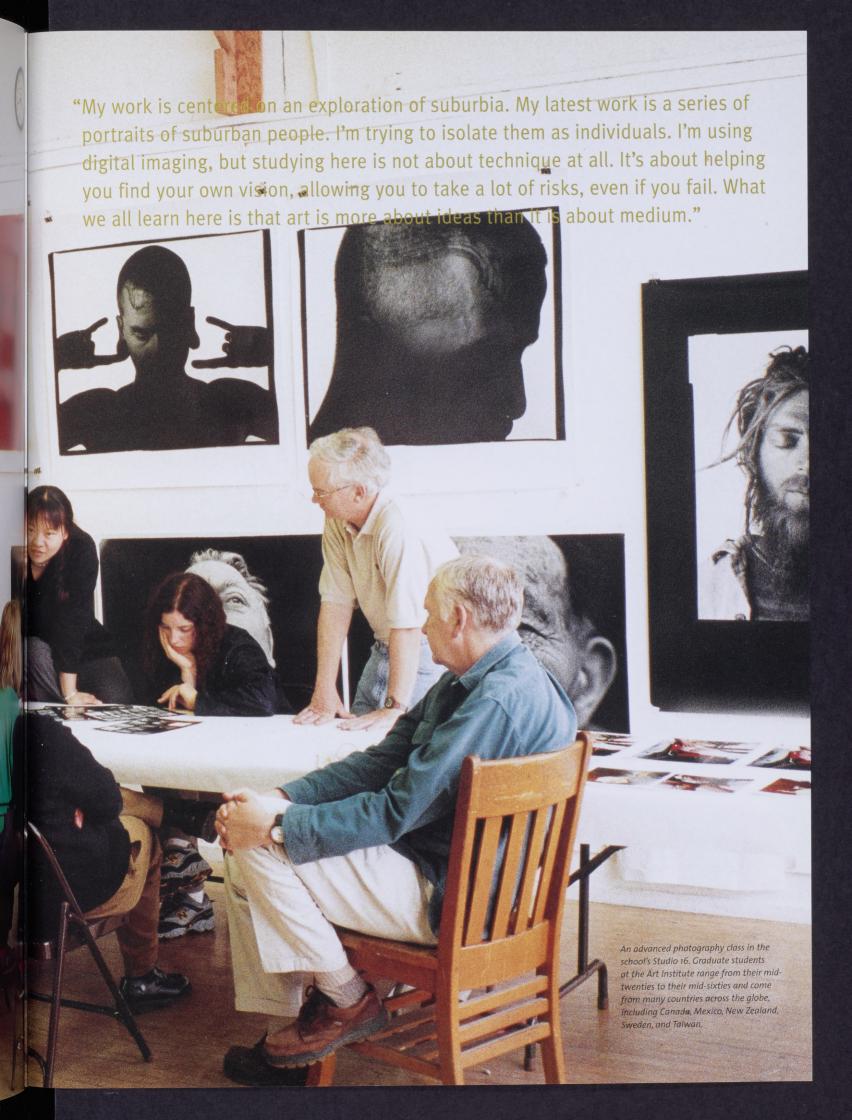
Each year our region faculty is augmented

by a diverse range

and semester-long

of visiting artists who teach intensive

Henry Wess







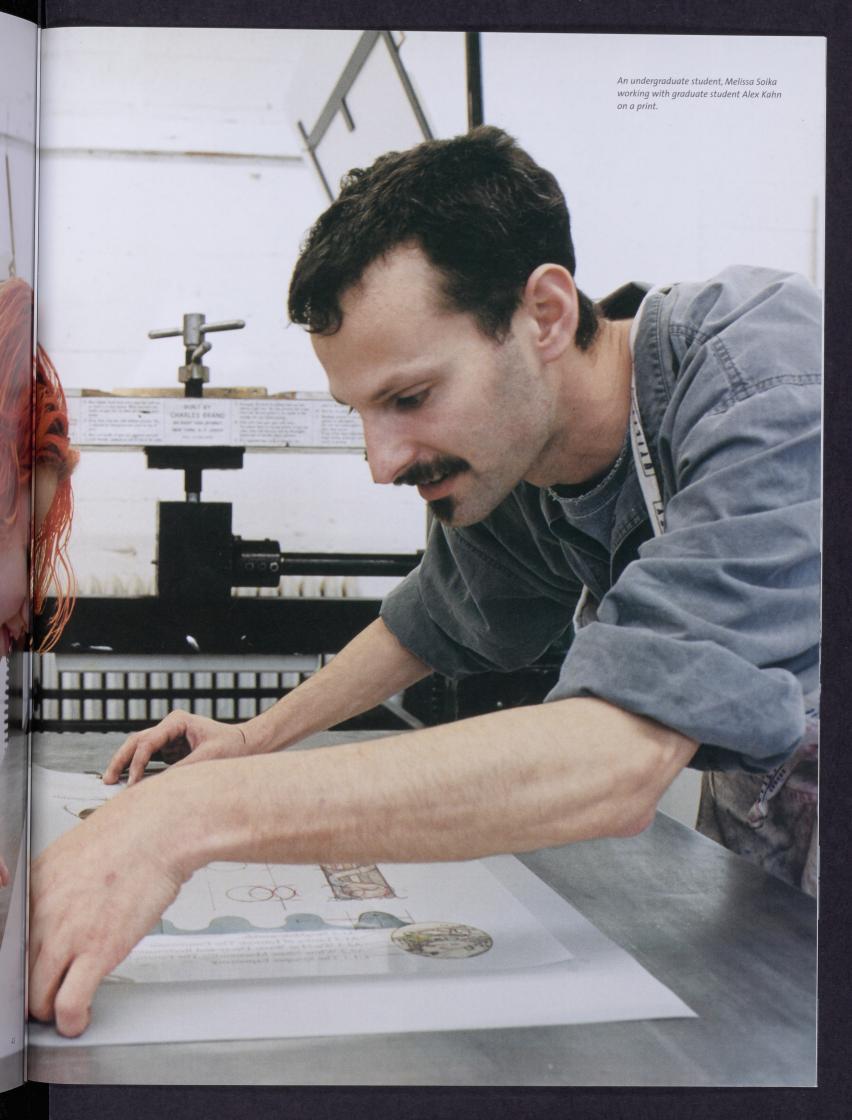
"The Printmaking department is cozy and close knit. Printmaking is different from the other disciplines in the sense that you're part of a guild of craftsmen. There's a certain geekish love for the medium and the process. I'm now involved with a project that will continue into next year—anatomical drawings with a conceptual thrust, blending the curiosities and eccentricities of human behavior with sex and relationships. I'm sort of writing a book of love."

Printmaking

Studying printmaking at the San Francisco Art Institute brings students into contact with an overlapping of people and ideas. Offering a wide range of media, technology and process are taught as syntax and language to promote inventiveness and individuality. Students working with print media are encouraged to question conceptual standards, while gaining mastery in traditional and contemporary processes. The printmaking faculty is committed to providing a challenging studio environment with quality equipment and facilities in which the manifestation of one's idea and the critical analysis of one's work are primary to the overall philosophy of the discipline.

While traditional printmaking disciplines serve as the foundation for technical information, experimental and conceptually oriented approaches to the medium are strongly encouraged. Students are encouraged to work with fluidity across disciplines and be innovative in their thought and work. Printmaking is considered a theoretical language of evolving ideas, and the curriculum reflects this. The history of printmaking is taught through classes held at the Achenbach Foundation for the Graphic Arts, located at the California Palace of the Legion of Honor. The Achenbach Foundation is the largest collection of historic and contemporary works of art on paper on the West Coast.







Faculty

Richard Berger Paul Kos Melissa Porkorny John Roloff

Each year our regular faculty is augmented by a diverse range of visiting artists who teach intensive and semester-long classes.

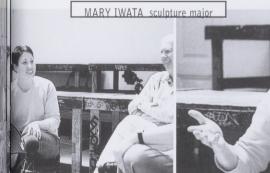
Sculpture

The program in Sculpture is about more than simply "making statues;" it's about learning how to orchestrate space. Students are asked to think deeply about what it is they want to say. They are taught that realizing their visions three-dimensionally involves a high level of problem solving that requires them to think about such issues as placement and location, as well as discrete objects—in other words, to think about all of the parameters that together contribute to the meaning of a work.

Faculty interests reflect the different approaches to three-dimensional image making. Faculty often do their own work on campus so that students get the chance to see instructors' decision-making processes unfold. The full-time faculty is regularly augmented by visiting faculty and guest lecturers, who reflect a wide range of interests. Recent guests include master mason Bernard Delage, who worked with students in stonecutting and shared his experiences in restoring the great French cathedrals; as well as German sculptor Werner Klotz, whose classes often focus on site-specific installation and public art.

"I am most interested in interdisciplinary works that address science, politics and the nature of the materials used. When I teach, I emphasize the notions of risk and failure, and I have my students evaluate what these words mean within the context of art."

—John Roloff, Faculty









"At the moment, I'm more interested in working and exchanging ideas than in showing my work. But if I wanted to, there would be plenty of contacts. I want to teach when I graduate, and I want to make art and eventually show it, too. Being successful to me is to make work that is challenging and exciting."

"In the Sculpture department there are people who are doing things that aren't traditionally defined as sculpture. As a sculptor, I focus on content and concept. I might need a video component, which I know little about, but I know I'll be able to find help. Whether faculty or student, there is always someone around willing to help and teach you what you need to know."

Art History, Theory, and Criticism

As students explore their own work, they have ready access to a stimulating professional environment that reflects San Francisco's global culture. The Art Institute is a meeting place where international, local, and student artists mingle. "We bring our visiting artists right into the community," says Director of Public Programs Karen Moss.

Students also engage the great artists of the past. "The graduate art history program is designed for artists," says Professor Bill Berkson "It's not a course of study in connoisseurship or detective work. It is meant to be inspiring and specifically informative. It plays to curiosity, which I think is always the true test of whether an artist is alive or not. Artists should be curious about their own art and the art that has already been put into the world. They need to know about those things so that they don't repeat what has already been done."

Artists need to be literate in many different ways: aesthetically, critically, digitally, and as communicators. Familiarity with artists of the past helps students learn to use language as a medium for expressing ideas about their work and each other's work; these skills are honed by working with artists of the present. Inside and outside the classroom, students interact with other artists. They experience firsthand the thought processes of internationally recognized visitors, absorb information on professional practices, and hone their aesthetic, critical, and social literacy. Ideas are developed and remixed, applied and tested, both in the studio and in conversation with others.

"Anna Novakov's art history classes are very, very intriguing. The information she offers helps me create ideas outside of class. Sometimes, hearing her lecture is like listening to a story. We hear about what people actually did and things that happened many, many years ago. I begin to draw parallels with the way people behave today—and this really gets my ideas rolling."



"We read lots of philosophy and theory, and our talks revolve around what we read. Abject Art by Julia Kristeve really opened my mind. I read Freud, and understood that most of what I'm working with comes from the unconscious. Everyone here seems to be reading The Poetics of Space by Gaston Bachelard, which gave me insight into different spaces and what they mean to people—like drawers being an intimate space to put secrets in. I end up relating all of these ideas back to my notion of art making. The exposure nudges my work to a higher level."





The computer is a multidisciplinary instrument, which breaks traditional boundaries that divide the previously established autonomous disciplines of photography, painting, printmaking, sculpture, film and video. The Center for Digital Media provides technical resources for these existing disciplines, and encourages research and ideas for the development of new digital art forms.

"I see two interrelated conceptions of technology that inform the way new media is approached today. The first and more traditional conception views digital technology as a tool to enhance or construct existing media, such as photography, printmaking, painting, film, and video. The second conception envisions technology as creating entirely new art media and new ways to interact with existing media.

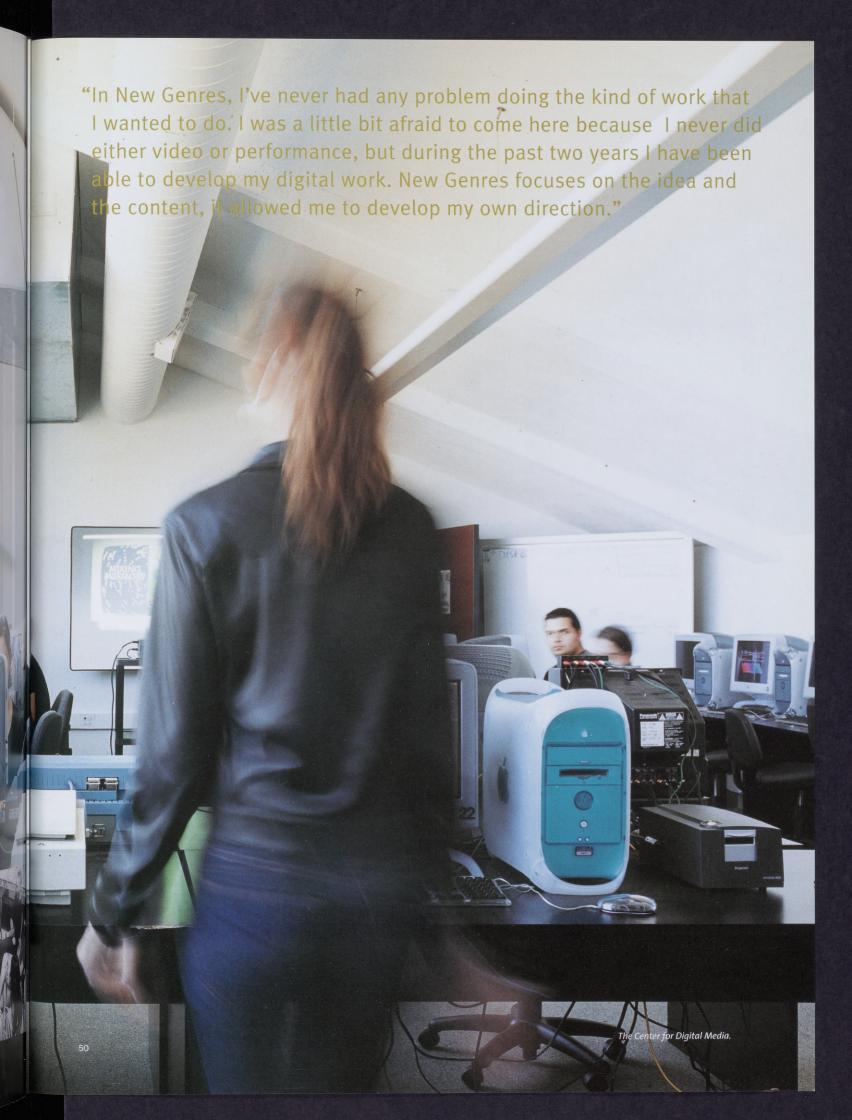
"This second approach is where the future challenges lie for students and educators. As artists, we need to move beyond an excessive reliance on commercial software for realizing our projects. Our students will ultimately develop unique software that goes beyond the keyboard, desktop, and mouse. Also, future media projects using telecommunications will continue to expand our conception of art and challenge traditional definitions of exhibition space."

—Paul Klein, Faculty and Coordinator of the Center for Digital Media

"The beautiful colors and the light that you enjoy here during the day has an effect on your work. I came from Germany on a Fulbright and it was pretty dark there. Here, you can walk out of the studio and look out at the Bay towards Alcatraz and watch the weather change and then return to the computer energized."





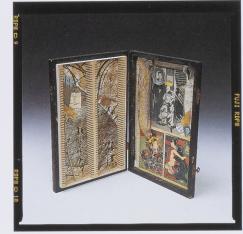






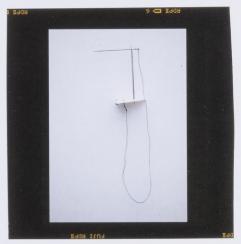






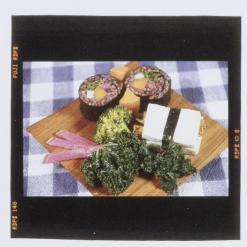














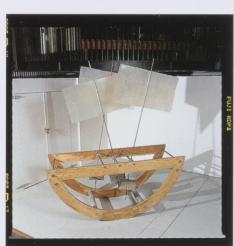






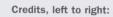












Row 1

Untitled, Marissa Kunz
Ancestral Portrait: Skeletonized
Leaves, and My Great Grandmother,
Rosa Reich Hays, Susannah Hays
Untitled, Mary Iwata
Untitled, Sung-Ah Chang
Fugitive, Amanda Maxwell

Row 2

Untitled, William Ivey Boudoir Shrines, Priscilla Troy Untitled, James Thomas Neely Untitled, Jason Rulnik Untitled, Rebecca Finlay

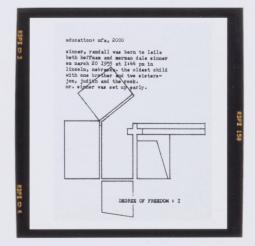
Row 3

Propaganda, Kora Jünger
Untitled, Gema Alava Crisostomo
Untitled, Nicola Donald
Miss Tennessee Pageant,
Carol Curray
The Air Comes and Goes,
Kamila Mizerova
Untitled, Lisa McCutcheon

Row 4

Untitled, Kate Ruddle
Dinner 2/28/00, Jeanne Foss
Untitled, Migdalia Valdes
Untitled, Alex Kahn
Untitled, Kate Ruddle
Untitled, Randall Sinner





Impact of the San Francisco Art Institute

Many of the artists associated with the San Francisco Art Institute have received local, national, and international recognition for experimentation, new ideas, and artistic innovations. Below is a partial list of the impact our alumni and faculty have recently had on the contemporary art world.

Alumnus Paul Pfeiffer (BFA 1987) was the first recipient to receive the Bucksbaum Award. Presented by the Whitney Museum of American Art, the Bucksbaum Award is given to a living American artist whose work demonstrates a singular combination of talent and imagination. Maxwell L. Anderson, Director of the Whitney, said "In selecting Paul for this award, the jury considered above all the artist's uncanny ability to raise universal issues through the use of digital media and to create compelling works of art."

Pfeiffer, along with alumnae Sharon Lockhart (BFA 1991) and Katherine Sherwood (MFA 1979) and visiting faculty members Nathaniel Dorsky and Ken Goldberg were included in the Whitney's 2000 Biennial.

Lockhart, whose photographic work is show internationally, also screened her acclaimed film *Goshogaoka* at the 1998 Sundance Film Festival, as well as other venues around the world.

The artwork of alumna **Katherine Sherwood** has been included in numerous exhibitions including the 2000 Biennial at the Whitney Museum of American Art in New York City. Sherwood was honored by the San Francisco Art Institute in 1999 with the prestigious Adaline Kent Award, which is presented annually to a promising and deserving California artist. A feature on Sherwood was broadcast on CBS Sunday Morning in 2000.

In 1997 **Enrique Chagoya** (BFA 1984 and Trustee) was honored by the American Academy of Arts and Letters for exceptional accomplishments in the fine arts.

SFAI Faculty **Steve Anker** co-curated *Big As Life*, a year-long, small gauge film program at the Museum of Modern Art in New York. The series presented an American history of 8mm film and featured the work of filmmakers from the 1950s until today.

The work of alumni **Michael Brown** (BFA 1991) and **Connie Goldman** (MFA 1997) was featured in *New Directions 99: The Fifteenth Annual Contemporary Fine Art Exhibition* at the Guggenhiem Museum.

Alumnus and Trustee-at-Large **Robert Graham** was commissioned by the Cathedral of our Lady of the Angels in Los Angeles, California, to create two massive bronze doors for the entrance of the cathedral. Graham has completed numerous public commissions including a monument to Charlie Parker in Kansas City, Missouri; the Duke Ellington Memorial in New York City's Central Park; a monument to Joe Lewis in Detroit, Michigan; and the Olympic Gateway in Los Angeles commemorating the Twenty-third Olympiad.

The Flintridge Foundation granted 1999/2000 Awards for the Visual Arts to faculty members Doug Hall and Paul Kos (MFA 1967) and to alumnus Larry Sultan (MFA 1973).

Film faculty member **George Kuchar** was recognized by the *San Francisco Bay Guardian* with a 1999 Goldie—Guardian Outstanding Local Discovery Award.

Alumnus and faculty member **Tony Labat** has taken two groups of students to Cuba to develop a relationship with the Instituto Superior de Arte in Havana. In the fall of 2000 students from the Art Institute, along with students from the Instituto participated in a performance series curated by Rene Francisco in conjunction with the Seventh Biennial of Havana.

Ira Latour (1949) was named a 1999 Ansel Adams Research Fellow at the Center for Creative Photography at the University of Arizona at Tuscon.

Filmmaker **Kerry Laitalia** (MFA 1997 and BFA 1995) presented two films at the 1997 New York Film Festival and in the 1996 San Francisco International Film Festival.

Annie Leibovitz (BFA 1971) recently published *Women.*

The work of alumnus **José Ramón Lérma** (1958) was featured in a retrospective exhibition at San Francisco's Intersection for the Arts in 2000.

Alumnus **Michael Light** (MFA 1993) published *Full Moon*, an artist's book of lunar images culled from NASA's Apollo archives. The book has been published in eight languages worldwide in conjunction with the 30th Anniversary of Apollo 11. An exhibition of many of the photographs in the book traveled worldwide.

While still a student **Ching-ying (Phoebe) Man** (MFA 2000) was included in *Inside Out: New Chinese Art*, an exhibition that was organized by the Asia Society Galleries and P.S. 1 in New York. The exhibition traveled throughout the United States, as well as to Mexico and Japan.

The work of alumnae Jann Nunn (MFA 1992) and Mechele Manno (BFA 1999) was included in the London Biennial 2000. Nunn's films have also been screened at festivals in Dublin, Ireland; New York; and Philadelphia.

Catherine Opie (BFA 1985) was awarded the first Citibank Emerging Artist Award in 1998.

Alumni; **Jason Rhoades** (BFA 1984) and **Paul McCarthy** (BFA 1969) collaborated on the installation *Propposition* which was exhibited at *dAPERTutto*, an exhibition curated by Harald Szeemann in conjunction with the 1999 Venice Biennale.

Alumna **Hanneline G. Rogeberg** and visiting faculty **Paul DeMarinis** and **Ken Goldberg** were awarded Guggenhiem Fellowships in 1999.

As a student the work of **David Sherman** (MFA 1997) was included in the film portion of the 1997 Whitney Biennial.

The National Council of Art Administrators honored **Carlos Villa** (alumnus and faculty) with an Award of Distinction for "pioneers who broke the barriers for the diversity of artists." Villa has for more than twenty years organized a series of conferences on multicultural issues.

John Woodall (MFA 1970) was a 1999–2000 Wattis Artist-in-Residence at the Yerba Buena Center for the Arts. His residency will be focused on extensive research on the International Committee of the Red Cross and related humanitarian philosophies that emerged in the nineteenth century.

Katherine Sherwood (MFA 1979)

Knock Your Block Off, 1998
Mixed media on canvas, 96" x 72"

Courtesy of the artist and
Gallery Paule Anglim, San Francisco, CA.

D and **Paul** in the installation dAPERTutto, an ann in conjunc visiting faculty vere awarded man (MFA On of the 1997 rators honored th an Award e the barriers for more than inferences on 9-2000 Watts a Center for d on extensile tee of the Rad sophies that t (MFA 1979) ock Off, 1998 os, 96" x 72" he artist and rancisco, CA

MFA/PB Admission Requirements

Graduate applicants apply to one of the following six areas: film, new genres, painting, printmaking, photography, or sculpture. With this area as a home base, graduate students may vary the focus of their curriculum relevant to the development of their work and ideas. Graduate students have great flexibility in their course choices.

Completion of an undergraduate degree is prerequisite to graduate studies. Admission standards established by each area's Graduate Faculty Review Committee are based primarily on the quality of the portfolio.

APPLICATION DEADLINES

	MFA	PB
Fall Semester	February 15	April 1
Spring Semester	November 1	November 1
Summer MFA Program	February 15	

How to Apply

APPLICATION PROCEDURE

Applicants must submit the following items to the Admissions Office by the appropriate application deadline:

- · Completed and signed application form.
- \$65 nonrefundable application fee.
- Two copies of a written artist's statement.
 A written artist's statement must accompany the application and address the work the committee is viewing. Please keep this statement brief (two to three paragraphs) and directly related to your work.
- Official transcripts of all undergraduate and graduate work (both completed and in progress) sent directly from each college or university attended.
- Two copies of a portfolio inventory. This list should include title, medium, date, and dimensions for each piece in the portfolio.
- One letter of recommendation from an artist or art professor. Use only the SFAI recommendation form.
- Portfolio. A successful MFA/PB portfolio should include:
- A cohesive body of work that demonstrates your interests and ideas. Don't try to document your development as an artist or impress the committee with your diversity. Show your best work. It is generally to your advantage to show a smaller body of work that is outstanding than to show a larger mixture of some good and some less accomplished work.
- 2. Work that demonstrates substantial conceptual risk taking and rigorous thought.

All documents other than the portfolio become the property of SFAI and cannot be returned. Please do not send binders, plastic page sleeves, or excessive packing materials.

PORTFOLIO REQUIREMENTS FOR AREAS OF STUDY

Film: Applicants must submit two examples of work in which film is a major component. Formats may be regular-8mm, Super-8mm or 16mm. Documentation of extended film pieces may be submitted in the form of slides in a Kodak 80 carousel, photos, drawings, or videotapes (8mm, Hi-8, VHS, or 3/4", U.S. format, NTSC only; no PAL or SEACAM formats). Original film is preferred to videotape copies of film. Each sample must be marked with applicant's name, completion date, title, and projection speed. No scripts will be accepted. Work should have been completed within the past two years.

New Genres: Applicants must submit documentation of specific pieces; for example, 1/2" or 3/4" videotapes (U.S. format, NTSC only; no PAL or SEACAM formats), audiotapes, slides in a Kodak 80 carousel, written documents, drawings, or photographs. Only Macintosh/Universal CD-ROM computer formats; no removable-drive formats. Presentations of live performance work may also be arranged by contacting the Admissions Office at least two weeks before the application deadline.

Painting or Sculpture: Applicants must submit a portfolio of twenty slides of work completed within the last two years, properly inserted in a Kodak 80 carousel. Please be sure slides project accurately; e.g., correct side up, left/right orientation. Image quality is of utmost importance. Each slide must be labeled with the applicant's name, media, dimensions, date, and title (if appropriate).

Photography: Applicants must submit a portfolio consisting of at least fifteen to twenty-five original photographs. Slide documentation is acceptable for installation and/or sculptural work only. The committee prefers unmatted work. Framed work will not be accepted.

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Printmaking: Applicants must submit a minimum of twenty examples of prints and/or drawings completed within the past year. A portfolio inventory should accompany the work. Slides and framed work are not acceptable.

RETURN OF MFA/PB PORTFOLIOS

SFAI will return all films, videos, and slide carousels at no extra charge. Portfolios returned to SFAI or not claimed by applicants will be disposed of after thirty days.

Local applicants may pick up oversize portfolios in person within thirty days of notification of acceptance or denial; unclaimed portfolios will be disposed of after thirty days.

Applicants who wish to insure their work must make their own arrangements. No responsibility can be assumed by SFAI for work that is damaged for any reason either in transit or while on campus for review.

RETURN OF INTERNATIONAL PORTFOLIOS

Applicants are responsible for the cost of returning portfolios. We highly recommend that applicants prepare portfolios for return by properly wrapping and addressing original work, slide sheets, films, or video. International applicants must provide an international money order (U.S. currency only) with adequate return postage. Portfolios that are returned to SFAI, that remain unclaimed, or that lack sufficient postage will be discarded after thirty days.

Applicants who wish to insure their portfolios must make their own arrangements. SFAI assumes no responsibility for any damage to work occurring either in transit or while on campus for review.

INTERNATIONAL APPLICATION REQUIREMENTS

The U.S. Immigration and Naturalization Service approves the Art Institute for enrollment by non-immigrant alien students. All international students must attend fulltime (at least 12 semester units).

International applicants must meet the standard BFA or MFA admission requirements and are required to provide the following additional materials:

- Results of the TOEFL (Test of English as a Foreign Language) examination. Information concerning the TOEFL and English language programs is available from U.S. embassies and consulates. Students may also be required to submit a writing sample and schedule an interview to determine speaking proficiency.
- Certified English translations and copies of original transcripts of all secondary school records, college records, school certificates, and results of matriculation examinations.

3. Certificate of Finances form. The U.S. Immigration and Naturalization Service requires the Art Institute to certify the financial resources of all foreign applicants. This form is sent to international students upon acceptance. When these documents have been correctly completed and returned to the Admissions Office, the Art Institute issues the I-20 form for the student F-1 visa. The I-20 is usually issued two months before courses begin.

TOEFL REQUIREMENTS (All applicants)

Minimum Score Unconditional Acceptance
500 (paper based) 600 (paper based)
173 (computer based) 250 (computer based)

* Students scoring below this level will be required to participate in all or part of SFAI's English as a Second Language program. Demonstrated proficiency in both written and spoken English is required of all students wishing to remain in the program.

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Previously enrolled SFAI students who have been away for one semester or more without formal leaves of absence must reapply for admission to the degree program. They must submit the same material required of all applicants.

Students who were not in good academic or financial standing during their last semester at SFAI must demonstrate significant academic improvement while absent from SFAI and must satisfactorily settle all outstanding debts owed to SFAI. Students who were academically dismissed must follow the procedure outlined in the student handbook and satisfy any additional requirements deemed necessary by the Admissions Committee.

The Admissions Committee reserves the right to deny readmission to students who have a history of disruptive or aggressive behavior or those who do not meet the academic or artistic standards in effect at the time of their reapplication. The committee may impose additional requirements of readmission.

Readmission is also required for students wishing to change their status from nondegree to degree, or from undergraduate to graduate. All such cases, students are subject to the same requirements and standards as any other applicant.

NOTIFICATION OF ACCEPTANCE

MFA and Post-Baccalaureate applicants are notified in writing of their acceptance or denial within four weeks of the admission deadline. All MFA applicants will be considered for the Post-Baccalaureate program if their applications are not accepted to the Master's program. Admission decisions are not given over the phone.

REGISTRATION

Accepted students must complete the Statement of Intent to register form and pay a \$100 nonrefundable tuition deposit in order to register for classes. Admissions counselors will advise new students and help develop a suitable schedule. Students will be notified of any art history deficiencies at this time. Registration begins in early May for the fall semester and early December for the spring.



Costs and Financial Aid

TUITION

The San Francisco Art Institute's stated annual tuition for 2000–01 is \$20,200. Tuition may increase from year to year. For current tuition information see the "Costs and Financial Aid" section of our website at www.sanfranciscoart.edu/database/aacosts.asp. Interested candidates for admission should be aware that the stated annual tuition is often significantly discounted through SFAI's student aid program.

HOW TO APPLY

The financial aid program at the San Francisco Art Institute provides financial assistance and advising to degree-seeking students who are citizens or permanent residents of the United States. Financial aid is available in the form of scholarships, grants, loans, and part-time Federal Work-Study employment. Most awards are based on a demonstration of financial need and the amount of funds available

at the time of application. Scholarships, graduate fellowships, and some educational loans do not require a demonstration of financial need. Financial aid applicants are automatically considered for all programs for which they are eligible. Virtually all aid applicants are eligible for some form of financial assistance. To receive financial aid you must

- be accepted into a degree program
- be enrolled for a minimum of six units per semester
- meet appropriate deadlines

Financial aid awards are made on a rolling basis beginning April 1 of each year for the next summer, fall, and spring enrollment periods. Cal Grant (California's resident grant program) applications must be filed no later than March 2 to be considered. Applicants filing early receive priority for available institutional aid (SFAI grants, SEOG, and Federal Work-Study). Late applications will result in decreased aid.

FINANCIAL AID PRIORITY DATES

	Summer Entry	Fall Entry	Spring Entry
BFA Merit Scholarships	not available	March 1	not available
California Residents	March 2	March 2	March 2
Packaging (First Priority)	March 1	March 1	December 1
Application Late (Reduced SFAI Grant)	July 15	July 15	January 1
Last Date to Apply	August 1	September 1	January 15

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Costs of Attending

Periodically, SFAI conducts a survey of all enrolled students to determine average monthly living expenses. SFAI uses these figures to determine financial aid eligibility. Although they may not reflect your actual expenses in all cases, they do reflect an average student expense budget. Adjustments for married students or students with dependents are based on the needs analysis performed using data from the Free Application for Federal Student Aid (FAFSA); these adjustments do not change the student budget.

For the 2000 to 2001 academic year, SFAI's tuition, health insurance premium, and estimated costs for room and board, supplies, personal expenses, and local transportation are shown in the table below.

MANDATORY REGISTRATION FEE

Registration Fee: In order to guarantee class space to entering students, SFAI must receive a nonrefundable registration fee of \$100 and a completed Statement of Intent to register form within thirty days of notification of acceptance.

The registration fee is applied toward the first semester's tuition.

Health Insurance: SFAI requires all full-time students to purchase health insurance. This requirement may be waived upon presentation of proof of other coverage. The 2000–2001 insurance premium is \$498.

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TUITION PAYMENT

Tuition is due and payable upon registration unless alternative arrangements have been made previously with the Student Accounts Office. Checks and bank drafts should be made payable to the San Francisco Art Institute. SFAI offers several tuition payment options that enable students to pay in monthly installments.

Payment plans are available to students enrolled for 6 or more units per semester for the fall and spring semesters only. Detailed information about tuition payment plans is sent to students after notification of acceptance. Information about payment plans is also available from the Student Accounts Office.

ESTIMATED COSTS OF ATTENDING SFAI

LOTIMATED COCTO OF A				
Tuition	\$ 20,200*	\$ 842 per unit		
Health Insurance	\$ 498	\$ 208 fall term \$ 290 spring and summer terms	May be waived upon presentation of proof of other coverage	
Housing and Food	\$ 7,200	\$ 800 per month	Assumes at least one roommate or companion with whom you share expenses	
Supplies	\$ 1,400	\$ 700 per semester		
Personal Expenses	\$ 1,805	\$ 200 per month		
Local Transportation	\$ 315	- AIR		
Total	\$ 31,418			

^{*}Visit our website at www.sfai.edu for current tuition charges.

How to Apply for Financial Aid

STEP 1

Complete and submit the FAFSA designating SFAI as a recipient of your needs analysis. SFAI's Title IV school code is 003948.

FAFSAs are available after January 1 of each year. Continuing financial aid recipients should complete the simplified renewal FAFSA that is mailed directly to the permanent address listed on the prior year's FAFSA. Continuing financial aid recipients may file the FAFSA if they do not receive a renewal FAFSA. The FAFSA must be submitted each academic year. California residents applying for the Cal Grant must file the FAFSA no later than March 2 to be considered for the Cal Grant program.

STEP 1a

New Cal Grant applicants must also submit a GPA Verification Form by the strictly enforced March 2 deadline to the California Student Aid Commission. The GPA computation is based on grades received prior to the fall semester of the current academic year. GPA Verification Forms may be obtained from the Financial Aid Office.

STEP 2

Approximately 30% of all aid applicants will be selected for federal verification each year. If you are selected, we will request additional information from you. Independent students will be asked to submit a copy of their federal tax return and a completed federal verification worksheet. Dependent students need to submit the same documents for their parents as well as themselves. Prompt completion of this requirement will minimize delays in providing you with financial aid.

STEP 3 (award notice)

SFAI will send a financial aid award letter and appropriate Federal Direct Loan Promissory Note(s) to applicants who meet the minimum eligibility criteria and have completed Step 1. Students not selected for federal verification will receive an official award letter and should return it within 21 days to avoid delays in processing their student aid. Students selected for federal verification will receive a preliminary award letter and a federal verification worksheet. The completed worksheet and a copy of the appropriate federal tax return(s) should be returned within 21 days. You may accept all or only part of any financial aid offered. To decline part of your aid package, draw a line through the award on the file copy of the award letter before signing and returning it to the Financial Aid Office. Declining an educational loan will not increase grant eligibility.

HELPFUL HINTS

Continuing students should contact the Financial Aid Office to obtain a FAFSA if they do not receive a renewal FAFSA. Always work from a completed tax return if possible. Estimated figures often require correction. Be sure to report your Social Security Number accurately. An incorrect Social Security Number will delay your financial aid. Call or visit the Financial Aid Office (1.800.345.7324) for assistance in completing your FAFSA.

MORE IMPORTANT POINTS

Financial aid awards are made primarily on the basis of demonstrated financial need, determined from information you report on the FAFSA. Federal regulations and SFAI policy require you to make satisfactory academic progress toward the completion of your degree.

Financial aid awards are made for one year only. Summer is considered to be part of the following academic year. If you receive additional financial aid from sources not known to SFAI, you must inform the SFAI Financial Aid Office.

Any student who is required to register with the Selective Service and fails to register will be ineligible for federal student aid.

REQUEST FOR REVIEW

Financial aid awards are usually based on family income during the calendar year prior to the academic year in which the student receives the award; prior-year income is a good predictor of current-year income, and it is verifiable. When a family's finances change so that current-year income is much higher or lower than that of the prior year, a review of the student's award is warranted. Other kinds of changes may also necessitate a review: for example, changes in family size, marital status, or school enrollment status of other family members. Applicants are required to notify the Financial Aid Office promptly in writing of any changes in family circumstances so that appropriate award adjustments may be made. Often, a review of the award and prevailing financial circumstances has a positive impact; applicants are encouraged to call the SFAI Financial Aid Office to discuss their specific situations.

For more information about SFAI's financial aid program, request a copy of the *Financial Aid Newsletter*, published in March each year, or call the SFAI Financial Aid Office at 1.800.345,7324.

Types of Aid

GRANTS AND SCHOLARSHIPS

NEED-BASED GRANTS

Level	Program	
BFA	Cal Grant *see next page	Up to \$9,708 per academic year for California residents who demonstrate sufficient financial need and satisfy prior-year minimum GPA requirement (periods of enrollment prior to the fall semester of the current academic year).
BFA	Federal Pell Grant	Up to \$3,300 per academic year for U.S. citizens and permanent residents working toward their first bachelor's degree who demonstrate sufficient financial need.
BFA	Federal SEOG	Federal Supplemental Educational Opportunity Grant available to U.S. citizens and permanent residents working toward a first bachelor's degree who demonstrate sufficient financial need.
BFA, PB & MFA	SFAI Grant	San Francisco Art Institute grants available to U.S. citizens and permanent residents who demonstrate sufficient financial need.

MERIT-BASED SCHOLARSHIPS

WILKIT DAG	WERTI-DASED SCHOLARSHIFS				
Level	Program				
BFA	Merit	Competitive scholarship awards up to \$6,500 per year, renewable for up to four years.			
BFA	High School Partners	Competitive scholarship awards up to \$8,000 per year, renewable for up to four years.			
BFA	Community College	Up to \$6,000 per year for transfer students from selected community colleges. Contact the Admissions Office for names of participating colleges.			
MFA	Fellowships	Competitive scholarship awards of \$6,500 per year for two years. Awarded during the graduate admissions process. No separate application required.			

Types of Aid CONTINUED

FEDERAL DIRECT SUBSIDIZED LOANS

Year	Maximum Amount
Freshman	\$2,625
Sophomore	\$3,500
Junior	\$5,500
Senior	\$5,500
Post-Bac	\$5,500
MFA	\$8,500
Current Interest Rate	8.19%
Repayment Terms:	10-30 years standard repayment plan, extended, graduated or income-contingent repayment plan

FEDERAL DIRECT UNSUBSIDIZED LOANS

Year	Maximum Amount	
Freshman	\$6,625	minus Subsidized eligibility
Sophomore	\$7,500	minus Subsidized eligibility
Junior	\$10,500	minus Subsidized eligibility
Senior	\$10,500	minus Subsidized eligibility
Post-Bac	\$10,500	minus Subsidized eligibility
MFA	\$18,500	minus Subsidized eligibility
Current Interest Rate	8.19%	
Repayment Terms	10-30 years standa repayment plan	rd repayment plan, extended, graduated or income-contingent

FEDERAL PARENT LOAN FOR UNDERGRADUATE STUDENTS (PLUS)

Year		
Freshman through Post-Bac	Cost of Education minus other aid	
Current Interest Rate	8.19%, minus other aid	
Repayment Terms	10–30 years standard repayment plan, extended, graduated or income-contingen repayment plan	

* NEW CAL GRANT ENTITLEMENT PROGRAM

Beginning with the 2001–2002 academic year, graduating high school seniors and community college students who meet the necessary grade and financial requirements will be assured of grants.

Program	Entitlement	Amount of Awards
Cal Grant A Entitlement (effective 2001–02)	 Financial and basic eligibility Minimum 3.0 GPA Graduate from High School in 2000–01 or later 	Up to \$9,708 in tuition support at private California universities
Cal Grant B Entitlement (effective 2001–02)	Financial and basic eligibility Minimum 2.0 GPA Graduate from High School in 2000–01 or later	Up to \$1,551 for books and living expenses for the first year Students who are admitted to a private four-year college will receive tuition and fee awards in subsequent years in addition to \$1,551.
California Community College Transfer Entitlement Awards (effective 2002–03)	 Financial and basic eligibility Minimum 2.4 GPA California Graduate from High School in 2000–01 or later 	Tuition support at private California universities plus \$1,551 for books and living expenses for those meeting Cal Grant B financial requirements

SELF-HELP

Federal Work-Study

This program provides need-based on-campus work opportunities. Eligible students must work on campus to benefit.

State Grants outside of California

Residents of states other than California may be eligible for state grants to attend SFAI. Alaska, District of Columbia, Maine, Maryland, Pennsylvania, Rhode Island, Vermont, and Florida allow state grants to be used for out-of-state enrollment under certain conditions. Contact your state's Department of Educational Assistance for information and application procedures.

STUDENT LOANS

Federal Loans

Federal Direct Subsidized Loans require a demonstration of financial need. Interest rates vary annually and are currently at their legal maximum. Repayment begins six months after graduation or the end of half-time enrollment. The federal government pays the interest during the in-school period and for six months afterward. The standard repayment plan allows a maximum of ten years to repay, and extended repayment is available through the extended, graduated, or income-contingent repayment plans.

Federal Direct Unsubsidized Loans do not require a demonstration of financial need. Interest rates vary annually and are currently at their legal maximum. Repayment begins six months after graduation or the end of half-time enrollment. The standard repayment plan allows a maximum of ten years to repay, and extended repayment is available through the extended, graduated, or income-contingent repayment plans.

PARENT LOAN FOR UNDERGRADUATE STUDENTS

PLUS Loans are for parents of dependent students and do not require a demonstration of financial need. Interest rates vary annually and are currently at their legal maximum. The federal government does not pay interest. Repayment begins sixty days after disbursement. The standard repayment plan allows a maximum of ten years to repay, and extended repayment is available through the extended or graduated repayment plans.

Application Form Please type or print.

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For additional copies of the application form see www.sanfranciscoart.edu/aa.htm

NAME	Last	First/Middle		Former/Maiden Na	ame
MAILING ADDRESS	Street			Current Telephone	
	City	State/Country	y	Zip	
	Fax			Email	
PERMANENT ADDRESS if different from	Street			Permanent Telepho	one
mailing address	City	State/Country	у	Zip	
PERSONAL	Social Security Number	Date of Birth	(month/day/year)	Gender O Female	Male
OPTIONAL	Note: Information on ethnic origin is collected O White, Non-Hispanic 01 O Black, Non-			ific Islander 04) American Indian/Alaskan 05
APPLYING FOR	O Fall O Spring Year Year		Summer (Summer MFA only) Year		
INTENDED STUDY	Intended Curriculum (check one only)		Primary Discipline (BFA: check one	only; MFA & PB may	apply in more than one discipline
	Bachelor of Fine Arts Master of Fine Arts (applicants will also be considered for the PB program) Post-Baccalaureate	pe	Digital Media (BFA only) Filmmaking Interdisciplinary (BFA only) New Genres	Painting Photography Printmaking Sculpture	
BFA PORTFOLIO	Is enclosed Will follow application under separate cove Has been approved by an admissions cou		Portfolio Reviewed by	(Admissions Counsel	lor)
STUDY INFORMATION		lic high school (I or or community	-	ge or university (T)	
		nost recently end lic high school (S or or community	(S) Private colleg	ge or university (H)	
PAST SFAI EXPERIENCE			en? m: Sem/Yr	To: Sem/Yr	
U.S. RESIDENCY STATUS	Citizen Resident alien Alien registration no	umber	O !	International applicant	t
INTERNATIONAL APPLICANTS ONLY	Do you require a F-1 Student Visa O Yes O No	Country of	Citizenship	Current Visa Type	(if applicable)
	Country of Birth	Primary La	anguage	Secondary Langua	age
FINANCIAL AID	Do you intend to apply for financial aid? No Yes (U.S. CITIZENS ONLY)				
SURVEY	What was the major influence in your decision SFAI representative Portfolio Day Faculty member Other		de O Friend or family member	Advertisement City	Website Campus visit
EDUCATION	Please request that an official transcript from			sions.	
	Only list colleges or universities attended for High School Graduated From/Last Attended	City/State		ar of Graduation	GED Test Date
	College/University	City/State	Months & Ye	ears Attended	Degree Received
	College/University	City/State	Months & Ye	ears Attended	Degree Received
	College/University	City/State	Months & Ye	ears Attended	Degree Received
	College/University	City/State	Months & Ye	ears Attended	Degree Received
	College/University	City/State	Months & Ye	ears Attended	Degree Received

REFERENCE	SFAI requires applicants to submit a letter of recommendation. Please use the form on the following page. (You may photocopy the form.)			
	Name of Recommender			
	Position			
	Employer Name E	mployer Address		
	City	State/Country	Zip	
PARENT/GUARDIAN		Relationship Mother	Occupation	
	Street		Telephone	
	City	State/Country	Zip	
		Relationship O Mother O Father O Guardian	Occupation	
	Street		Telephone	
	City	State/Country	Zip	
CERTIFICATION		of the information contained in this document is a lagree, if accepted, to abide by the rules and reg	true and current. I understand that the penalty for gulations of the San Francisco Art Institute. Date	
	ADDITIONAL APPLICATION REQUIREMENTS			
APPLICATION FEE	Important—All Applicants	fee (MFA/PB) must accompany this application; it film, and video portfolio return.	does not apply toward tuition.	
STATEMENT OF PURPOSE (BFA)		our ideas, your artwork, and your reasons for apply	the admissions review process. Please write a brief ying to the San Francisco Art Institute. Include any	
STATEMENT OF PURPOSE (MFA/PB)	A written statement of purpose must accompany brief (two to three paragraphs) and directly relate	the application and should address the work the old to your work.	committee is viewing. Please keep this statement	
CHECKLIST	BFA Application Checklist Please be sure the following credentials and materials are sent to the San Francisco Art Institute Admissions Office: Signed application form Personal statement Application fee of \$50 High school transcript with graduation date SAT or ACT test scores Official college transcripts from all previous colleges and universities attended Transfer applicants: Please attach a list of courses currently in progress GED Score (if taken) Letter of recommendation Portfolio (see side one of this form)	MFA/PB Application Checklist Please be sure the following credentials and materials are sent to the San Francisco Art Institute Admissions Office: Signed application form Personal statement Application fee of \$65 Official college transcripts from all previous colleges and universities attended, with proof of graduation Portfolio inventory (two copies) Letter of recommendation My Portfolio Is enclosed Will follow application under separate cover	Foreign Students Application Checklist Please be sure the following credentials and materials are sent to the San Francisco Art Institute Admissions Office: Signed application form Personal statement Application fee of \$50 (BFA) or \$65 (MFA/PB) (U.S. Currency only) Secondary leaving certificate or matriculation examination with certified English translation Official transcripts with certified English translation; Transfer applicants: Please attach a list of courses currently in progress TOEFL (see page 55 for minimum scores) Portfolio Letter of recommendation	
MAILING INFORMATION	MAIL MATERIALS TO: SAN FRANCISCO ART I	NSTITUTE, ADMISSIONS OFFICE, 800 CHESTN	UT STREET, SAN FRANCISCO CA, 94133	

Letter of Recommendation Form

	None of Applicants Last				
TO BE COMPLETED BY APPLICANT	Name of Applicant: Last	First	Middle		
	Social Security Number				
	Recommendation for admission to the Bachelor of Fine Arts		0		
	Name of Recommender	O Post-Baccalaureate	Master of Fine Arts		
	Position				
	Address		Telephone Number		
	City	State/Country	Zip		
	In accordance with provisions of the recommendation unless they explicit O I waive my right of access to this	ly waive the right.	nrolled students have the right to see their letters of not waive my right of access to this recommendation		
	Applicant's Signature		Date		
FOR THE RECOMMENDER	Your candid assessment of the applicant named above will greatly assist our admissions process. Your report will be used solely for the purpose of determining whether the candidate should be admitted to the San Francisco Art Institute and, if funds are requested and available, should be offered financial assistance.				
	advantage of this system is that the lope and sign it across the seal. The prefer to mail your evaluation directly	student knows the application is complete who return it to the applicant, who will forward it	s submit their recommender's letter along with the application. The nen submitted. After completing this form, please place it in an envet to the school, unopened, with the application materials. Note: If you tip the applicant of your decision and respond promptly to avoid		
	How long and in what capacity have	you known the applicant?			
	motivation, and academic background		is, conceptual understanding, commitment to art, ability to learn, ment of strengths and weaknesses, and feel free to use the reverse ment on your own stationery.		
	Recommender's Signature		Date		
NOTE TO COLLEGE PLACEMENT OFFICES	If your office maintains a confidentia Please attach this form to the file.	I file for students and alumni, it is acceptable	to forward such files directly to our office.		
QUESTIONS?	Call with questions: 415.749.4500 c	or 800.345.7324			
AILING INFORMATION	RETURN TO: SAN FRANCISCO ART	INSTITUTE, ADMISSIONS OFFICE, 800 CH	HESTNUT STREET, SAN FRANCISCO CA, 94133		

USE THIS SPACE IF NEEDED FOR LETTER OF RECOMMENDATION association APSOLUTNO installation 2000 MFA Exhibition Herbst Pavilion, Fort Mason

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Cover: Graduate students Jo Jackson and Marissa Kunz installing their work at the MFA Graduate Exhibition at Fort Mason's Herbst Pavilion. The exhibition and film screening are the culmination of a graduate student's experience at the San Francisco Art Institute.